

# THE ATHLETIC

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**BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE.** 23, Abchurch-lane, W.—The NEXT ANNUAL GENERAL MEETING will be held at PLYMOUTH, commencing on WEDNESDAY, August 15.

Prof. ALLEN THOMSON, M.D. LL.D. F.R.S. FR.S.E.

**NOTICE TO CONTRIBUTORS OF MEMOIRS.**—Authors are reminded that, under an arrangement dating from 1871, the acceptance of Memoirs, and the days on which they are to be read, are now, as far as possible, determined by organizing Committees for the several Sections before the beginning of the Meeting. It has therefore become necessary, in order to give an opportunity to the Committees of doing justice to the several Communications, that each Author should prepare an Abstract of his Memoir, of a length suitable for insertion in the published Transactions of the Association, and that he should send it, together with the original Memoir, by book-post, on or before August 1, addressed thus:—"General Secretaries, British Association, 23, Abchurch-lane, London, W." For Section..... It should be inconvenient to the Author that his Paper should be read on any particular day, he is requested to send information thereof to the Secretaries in a separate note.

Assistant-General Secretary, Harrow.

## ZOOLOGICAL SOCIETY OF LONDON.

DAVIS LECTURES, 1877.

A Zoological Lecture will be given in the Society's Gardens in Regent's Park, on THURSDAYS, at Five p.m.

Date.	Subject.	Lecturer.
1. Thursday, June 14.	Man-like Apes.	Professor Garrod, F.R.S.
2. " " 21.	Variation in Domestic Animals.	W. S. Tegetmeier, Esq. F.Z.S.
3. " " July 5.	Hornbills and their Antennae.	Dr. Murie, F.Z.S.
4. " " 12.	Birds of Prey.	R. B. Sharpe, Esq. F.Z.S.
5. " " 19.	Frogs and Toads.	Professor Milne-Edwards, F.R.S.
6. " " 26.	The Urothoracanthus.	Professor Garrod, F.Z.S.

These Lectures will be free to Fellows of the Society and their Friends, and to other Visitors to the Gardens.

11, Hanover-square, London, W. P. L. SOLATER, Sec.

## CANTON CELEBRATION.—THE EXHIBITION

preparing in the WESTERN GALLERIES, QUEEN'S-GATE, South Kensington, will be OPENED on SATURDAY, June 30, by the Right Hon. W. E. GLADSTONE, M.P., who will also preside at the Dinner to be held in the Conservatory of the Royal Horticultural Society, on the same day.—Tickets for Gentlemen, 2s.; for Ladies, 16s. each, to be had of the Executive Committee, the Stewards, or of the Office, Queen's-gate, South Kensington, S.W.; Gray's Inn Chambers, 30, High Holborn, W.C.

## CANTON CELEBRATION.—EXHIBITION at

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Price of Seats (including Admission):—Central Area, Three Guineas and Two-and-a-half Guineas; Galleries, Two-and-a-half Guineas and Two Guineas.  
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JAMES SINCLAIR, Secretary.

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## DR. HEINEMANN'S THREE POPULAR

LECTURES for 1877-78:—"The History of Prussia in the Nineteenth Century," "Up the Danube: a Picture of the Period," Illustrated, "On Eyes, Nose, Lips, Hands, and Feet; or, the Basis of Scientific Physiology." Secretaries of Literary Societies please to address Dr. HEINEMANN, F.R.G.S., 80, Upper Gloucester-place, Portman-square, W.

## LONDON HOSPITAL, Whitechapel-road, E.—

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For further particulars, and for cards of admission to the Lectures and Hospital Practice, apply to the Honorary Secretary,

WILLIAM BAYES, M.D.

## ST. PAUL'S SCHOOL, London.—The Governors

of St. Paul's School hereby give Notice, that there are Five Vacancies on the Foundation, and that an EXAMINATION for the purpose of FILLING UP such VACANCIES will be held at St. Paul's School, beginning on MONDAY, the 25th day of June, at 10 o'clock precisely. The Examination is open to all boys, whether now in the School or not, between the ages of 12 and 14, and candidates intending to present themselves must make application on Form to be obtained from the undersigned, and will be required to pay 5s. on making the Application, and 1l. for Entrance Fee, in case of Election. The Foundations will be appointed according to the result of such Examination, and will be entitled to a Free Education in the School, in accordance with the terms of the Scheme recently settled for its Management. Copies of which Scheme may be obtained by sending 1s. Postage Stamps to the undersigned.

By order, JOHN WATNEY, Clerk to the Governors.

Mercers' Hall, June 4, 1877.

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Dated Kingsbridge, 24th May, 1877.

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SATURDAY, JUNE 16, 1877.

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IDEALITY it would seem is more essential in *vers de société* than in any other department of poetic art. So perennially fresh is Nature—so infinite in the variety of her beauty—that she may be rendered with the photographic accuracy of Wordsworth and his followers, and yet beauty will be the result. And as to the great elemental characteristics of human nature, so eternally interesting are they—so rich in colour are the universal passions of unsophisticated man,—that these, too, may be painted with the close realism of Burns or Motherwell or Crabbe, and, again, beauty is the result. But, with convention, it is not so. Yet through every poem, never mind what the subject,—be it joyous or sad, heroic or terrible,—the breath of beauty must be felt blowing like a breeze from heaven; and *vers de société* are no exception. But no poet could ever make modern society beautiful: the painting, even in prose, of London "society" realistically would result in something quite unreadable. It follows, therefore, that the writer of *vers de société* must imagine a form of society of his own; and Mr. Dobson and Mr. Sterry have imagined accordingly. Now, we are sorry to say that we do not much care for the "society" of Mr. Ashby Sterry. Mr. Dobson's is more to our taste, although he has nothing so humorous as Mr. Sterry's 'Mother o' Pearl.' But a poet who, like the last mentioned, rhymes "hyena" with "seen her," "water" with "quarter," "short" with "caught," cannot expect much attention to be given to his work in a line where perfection of form is so essential. Mr. Dobson's ideal society we like; we have a weakness for the French Regency, and so evidently has he. The tone is less hearty and English than Mr. Locker's, but it is more delicate and graceful, more imbued with that sentimental cynicism, which, though the mere expression of Thackeray's individual temperament, Robertson and the kettledrum dramatists mistook, it seems, for the temperament of a class. From this we should infer, though without the smallest external data for the inference, that Mr. Dobson has mixed with that class less than has his accomplished contemporary. We have observed that the best *vers de société* are rarely the production of those who have seen most—the Buckingham, the Rochesters, the Dorsets,—but of those who have the advantage of that

"distance" which (in the case of courts especially) "lends enchantment to the view." For we do not consider such moralizings as the "Conseils à une Parisienne," and "A la mi-Carême" of that darling of the court, Alfred de Musset, *vers de société* in the proper sense of that word, but satires rather—satires in the mood of Byron's 'Waltz'; while the notion that Præd was really a man of society in the general acceptance of the word is a popular error. Something of it he knew, but not so much as he could have seen, from his social position.

That the influence of Prior, Præd, and Mr. Locker should be traceable in Mr. Dobson's volume here and there, is not remarkable. Alfred de Musset, too (though not so noticeably as in the case of 'Belle Marquise' in Mr. Dobson's former volume in relation to some parts of Musset's 'Sur trois Marches de Marbre Rose'), has left his impress. By M. Théodore de Banville, however, the great modern master of dilettantism, he seems to have been influenced not so much as by those earlier poets who have influenced M. Théodore de Banville.

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And Dora, a blonde.  
Each rivals the other in powers—  
Each waltzes, each warbles, each paints—  
Miss Rose, chiefly tumble-down towers,  
Miss Do., perpendicular saints.  
In short, to distinguish is folly;  
'Twixt the pair I am come to the pass  
Of Macheath, between Lucy and Polly,—  
Or Buridan's ass.  
If it happens that Rosa I've singled  
For a soft celebration in rhyme,  
Then the ringlets of Dora get mingled  
Somehow with the tune and the time;  
Or I painfully pen me a sonnet  
To an eyebrow intended for Do's,  
And behold I am writing upon it  
The legend, "To Rose."  
Or I try to draw Dora (my blotter  
Is all overscrawled with her head);  
If I fancy at last that I've got her,  
It turns to her rival instead;  
Or I find myself placidly adding  
To the rapturous tresses of Rose  
Miss Dora's bud-mouth, and her madding,  
Ineffable nose.  
Was there ever so sad a dilemma?  
For Rose I would perish (*pro tem.*);  
For Dora I'd willingly stem a—  
(Whatever might offer to stem).  
But to make the invidious election,—  
To declare that on either one's side  
I've a scruple,—a grain more affection,  
I cannot decide.  
And, as either so hopelessly nice is,  
My sole and my final resource  
Is to wait some indefinite crisis,—  
Some feat of molecular force,

To solve me this riddle conducive  
By no means to peace or repose,  
Since the issue can scarce be conclusive  
Of Dora and Rose.

(Afterthought.)

But, perhaps, if a third (say a Norah),  
Not quite so delightful as Rose,—  
Not wholly so charming as Dora—  
Should appear, is it wrong to suppose,  
As the claims of the others are equal,—  
And flight, in the main, is the best,—  
That I might.....But no matter—the sequel  
Is easily guessed.

This is playful and pretty, and is worthy of comparison with Gautier's lovely treatment of the same situation in the ideal way in one of his prose stories.

But it is in its metrical pretensions that Mr. Dobson's book challenges special attention. As a new attempt to introduce into our literature some of those extremely delicate artistic forms of the Poetry of Ingenuity for which the French poets have always been so justly famous, this book must not be passed by. Mr. Dobson is a skilful metricist undoubtedly. There are not many effects, save those that come from the poet's inspiration—those that are born of "the moving music which is life," as the Buddhists say—which are not at his command. But we doubt whether he, or even Mr. Swinburne or Mr. Gosse—who, too, have been amusing themselves of late with the same kind of pirouetting—will ever acclimatise here such dainty triflings as the rondeau and the rondel (which M. Théodore de Banville has lately been playing with in his 'Odes Funambulesques' and 'Occidentales'), the triquet, the villanelle, and the Malayan pantoun. The temper of the English Muse is against dilettantism; so, perhaps, is the genius of the English language. Indeed, even in such comparatively inartistic forms as those introduced by Herrick and Cowley, and other poets and light versifiers of the seventeenth century, the Poetry of Ingenuity, in the shape of pure dilettantism, has never really flourished in this country—never flourished, for example, as it has flourished on the Continent, where, to write a poem in the shape of a wine-glass or a decanter was considered an effort of high poetic genius; never flourished as it has done in Asia, where *vers de société* (whether Arabic or Persian, Turkish or Hindoostani) must, to be *vers de société* at all, have a repetition of the same rhyme in every alternate line. Nay, if we had room here to prove our case, we would have almost ventured upon the assertion that the temper of the English Muse is not really favourable to Poetry of Ingenuity in any form, unless it coruscates with fancy or is steeped in the rich dyes of life—not even to such simple mechanism as that of the imported double-rhymed *ottava rima* of the modern mock-heroic (which, if we are to judge from the fate of 'Whistlecraft,' the once-famous 'Godiva,' 'Maimouné,' 'Sir Launfel,' &c., cannot live unless informed by the robust humour of Byron); not even to such brilliant, though still simple, metrical rope-dancing as that of "Miss Killmansegg," which could not have lived, we think, without the brilliant wit of Hood. While, in France metrical skill may be (and, far too often, is) the end itself of versification, it is never in this country more (properly) than a means to an end. And this is seen, we think, in our *vers de société*, which, like all the other varieties of the Poetry of Ingenuity, has, in England, to rely for its vitality

upon other qualities than those of delicate workmanship. Prior is, of course, by far our greatest name. But the vitality still left in him is owing not to his workmanship, but to his exceedingly fine humour and his *double entendre*. The same may be said with regard to *Praed*, who coupled a power of epigram, —sometimes true, if sometimes false,—with an endowment of humour which, though far below *Prior's*, was still respectable. And it is just the same with *all* varieties of the Poetry of Ingenuity,—Mock-heroic, Comic Story, Court Poetry, Parody, or what not; the flavour must be as bracing, stinging, and full-bodied as that of British ale. With regard to parody, for instance, the recent writer of 'Leading Cases Done into English' showed even more metrical skill than does *Mr. Dobson*, with an ear for rhythms and verbal melody almost equalling, often, the very poets he parodied; but, either from lack of endowment or excess of the timidity which comes of culture, the leaven of humour was not sufficiently full-bodied for British taste, and the book, though kindly received by the critics, does not seem to have made the way that coarser work readily makes.

And if we were asked for a reason for this, we should be sufficiently insular, we think, to say that England is peculiarly the land of "the Poetry of Inspiration":—a complete answer, if true. For, the Poetry of Inspiration,—that melodious utterance which is born (or is assumed to be born) of irresistible impulse,—is the exact antithesis of the Poetry of Ingenuity, that melodious utterance whose quest is "pleasurable surprise" in some shape, such as that of difficulty overcome, or the like. Ignorance of this most simple but most important law has marred much of the work of two of our most illustrious living poets. "If poetry comes not as naturally as leaves to a tree, it had better not come at all," says *Keats*, in one of his letters: "Cannot come at all" would have been the better form of the sentence, if it is English poetry which is under discussion. As fatal as is the merest suspicion of rouge to the bloom of a beautiful English girl, is the merest suspicion of ingenuity to the Poetry of Inspiration,—the charm of both being unconsciousness. To be conscious and, at the same time, unconscious, inspired as *Cassandra*, and yet "knowing" as the "Jackdaw of Rheims," is altogether beyond the power of any muse whatsoever. In French poetry there is always and properly a pleasurable sense of "difficulty overcome": hence its delight, among other things, in the barbarism of *rime riche*. But neither in *rondeaux*, nor *rondels*, *villanelles*, nor *pantoums*, wine-glass stanzas, nor decanter stanzas, can the English Muse give utterance to that "divinity which," as *Jamblichus* tells us, "seizes the soul and guides it at his will." And it is, we think, because English poetry is specially and peculiarly the utterance of that "divine guide," that the taste for the Poetry of Ingenuity is not strong in these islands; that the taste for dilettantism in poetry scarcely exists here at all; and that *Mr. Dobson's* delicate work, sparkling with not much English wit, and warmed by not much English humour, will fail to meet with much appreciation. *Mr. Sterry's* rough and ready work will, perhaps, meet with more. Besides, it has the advantage of being more vulgar.

*Short Studies on Great Subjects.* By James Anthony Froude, M.A. Third Series. (Longmans & Co.)

THIS volume contains nine articles. Two discuss Romanism, four deal with Greek and Roman subjects, two are more or less connected with politics, and one is a journal of travels. All of them are attractive, for *Mr. Froude's* style is sure to charm the reader. Sometimes we have a fine portrayal of character, at other times an exquisite description of scenery. Sometimes *Mr. Froude* gives us the outpourings of a prophetic breast in strong good English, and at other times he delights us with a felicitous stroke of irony. But whatever be the subject and the special merits of treatment the reader reads on with unflagging interest, and is sorry when the article comes to an end.

*Mr. Froude* appears in this volume as the genuine successor of the noble Puritan. He does not hold the same opinions that the Puritan held. If he did, he could not be the Puritan of the nineteenth century. But he occupies such a position, and entertains such opinions, as a Puritan would occupy and hold, if he were born in our century, and had the culture of our age. His Puritan spirit comes out in his fervent hatred of all shams, and in his strong conviction that it is truth that saves a man and a nation. His genuine Protestantism appears in the frank way in which he faces modern inquiries in regard to the books of the Old and New Testament, and the attitude which he assumes towards Romanism. He has a violent dislike of Romanism and a contempt for it. He cannot well see how an honest man can thoroughly believe in it. His first essay is an account of the history of the Abbey of *St. Albans*, in order to show in what must inevitably end all schemes of life based on Romanist principles. He appeals to the history as evidence of the rottenness of the system. The sum of the whole matter is given in the last words,—

"Cursed is he that rebuildeth *Jericho*. Never were any institutions brought to a more deserved judgment than the monastic orders of England, and a deeper irreverence than the Puritan lies in the spurious devotionism of an age which has lost its faith, and with its faith has lost the power to recognize the visible workings of the ineffable Being by whose breath we are allowed to exist."

The four papers on classical subjects are, in the strict sense of the term, studies. One is on *Euripides*; a second details the facts given in *Cicero's* oration for *Cluentius*; a third gives the results of a perusal of *Lucian*; and a fourth expounds *Cicero's* arguments in the 'De Natura Deorum,' and shows how the worship of the emperors arose.

As we might anticipate, *Euripides* has fascinated *Mr. Froude*. Of the three great tragedians of the Greeks whose works have come down to us, *Euripides* is the one that appeals most strongly to the Puritan heart. He appeals most strongly to the purely moral element in man's nature, and rouses a pure human interest. Accordingly he was the favourite of *Milton*, and he inspired the genius of *Schiller*. *Mr. Froude* came to the reading of him tainted with the prejudices against him with which his school and college associations had encircled him, but his prejudices were soon dissipated by closer acquaintance, and he has given a glowing account of the philosophical tragedian.

The article on the oration of *Cicero* 'Pro *Cluentio*' is remarkable for the clearness and freshness with which the intricate circumstances of the case are set forth. *Niebuhr* recommended this oration to young men as specially worthy of their study, inasmuch as it was calculated to exercise their faculties vigorously through the complex and entangled nature of the evidence. *Mr. Froude* has threaded his way through all the plots and counterplots with great perspicacity, and his essay ought to be read by all who wish to study the speech. It is not, however, as an introduction to the speech that *Mr. Froude* has written his paper, but to exhibit a strange and fearful phase of the declining life of the Republic.

The paper on *Lucian* is good. *Mr. Froude* has done justice to the great satirist. He says of him:—

"He has the keenness of *Voltaire*, the moral indignation, disguised behind his jests, of *Swift*; but while *Lucian*, no more than *Swift* or *Voltaire*, will spare the scoundrel any single lash which is his due, he, like *Shakespeare*, has still a pity for the poor wretch, as if to be a scoundrel was itself the sharpest of penalties."

The paper abounds in just remarks as to the right method of studying the rise and growth of Christianity. This holds true of the fourth paper on a classical subject, "*Divus Caesar*," in which he evidently strives to find out the points of contact between heathenism and Christianity, or, in other words, the heathen elements in which Christianity found a congenial soil.

These papers bear traces of the peculiar circumstances in which they were written. *Mr. Froude*, for instance, seems to have taken the 'Pro *Cluentio*' with him to his country quarters, and to have written his article with no special aids but the book itself. In such a case one should be careful to procure the best edition that can be obtained. We suspect that *Mr. Froude* did not do that. If he had done so, he would have found that the right mode of spelling a name which frequently occurs in the article is *Staienus*, not *Stalenus*, and if he had used *Prof. Ramsay's* edition, which is an exceedingly careful one, he would have found that *Oppianicus* was not "condemned by a large majority," but by a majority of only two votes. He would have discovered one or two other slight inaccuracies.

It is in the paper on *Euripides* that these defects are most apparent. Thus he says, in reference to the 'Prometheus' of *Æschylus*:—

"*Prof. Blackie* has produced lately a theory peculiar to himself, that, although *Prometheus* may appear admirable to us, who believe in progress and the rights of man, he might have been held in less esteem by an audience of a more conservative temperament, and that we must not make *Æschylus* responsible for our own impieties. The play was but one of a trilogy, of which the remaining parts have perished. *Prof. Blackie* conceives that if the whole had survived we should have seen *Zeus* vindicated and the Titan penitent upon his knees."

If *Mr. Froude* had remembered *Prof. Blackie's* paper accurately, he would have remembered that the theory is not only not peculiar to *Prof. Blackie*, but that the main proposition of it is held by nearly all German scholars of modern date, *Prof. Blackie* mentioning in particular *Hermann*, *K. O. Müller*, *Klausen*, *Lasaulx*, and *Schoemann*. It is scarcely possible to believe that *Æschylus*



could have used a sacred institution like the stage to satirize the chief of the gods worshipped by the people. Scholars differ from each other only in the way of accounting for the apparent disparagement of Zeus.

Mr. Froude goes still further astray in dealing with the sacrifices exhibited in Euripides. He supposes that the Semitic notion of sacrifice had found its way into Greece. There is no proof whatever of this; and his instance is peculiarly unhappy. "The name Iphigenia," he says, "is probably Jephthageia, a Grecised version of Jephthah's daughter, and reveals the origin of the story." The improbability of this derivation is extremely great. Jephthah would have to find his way not merely into Iphigenia, but into Iphianassa, Iphidamas, Iphiklos, Iphikrates, Iphimedæia, and Iphinoos, and into the word Iphis itself (Bekker, 'Homerische Blätter,' i. p. 160). Then the word is purely Greek, with a meaning quite unmistakable and appropriate to the special circumstances of the case. And there can scarcely be a doubt that Iphigenia was first an epithet of Artemis herself, and that when she became a separate individual, her sacrifice was a natural phenomenon expressed in mythological language.

In the two political papers Mr. Froude shows himself strongly opposed to Government by party. Like Socrates and Mr. Carlyle, he wishes the wise man to rule and the fool to be ruled, and he thinks that there is no hope of a country where this order is inverted. He believes that there is much use of a landed aristocracy for us, but that the existence of such a body depends on the practical proof it gives of its usefulness. He does not tell us, however, how we are to settle who is the wise man and who is the fool, nor how the wise man is to compel or to teach the fool to submit. In fact, his political papers rather express discontent with Liberalism than belief in any definite mode of political action.

The last paper is entitled "Leaves from a South African Journal." It will be read with special interest at the present moment, but it is calculated to interest at any time. It abounds in racy passages. Here is one story which he tells:—

"Two of the princes are Christians, and are anxious for their father's conversion. But he sticks to his heathenism. 'My sons,' he said, 'want me to be baptized. I say to them Christians here,' pointing to the Wesleyan Station, 'and Christians there,' pointing to the Anglican monks. 'Christians there won't speak to Christians here. When one of them has converted the other, it will be time to come to me.'"

Mr. Froude has made his papers such pleasant and easy reading that the reader is beguiled into thinking that they are not so deep and so full of valuable truth as they really are. If he reads them a second time, he will be not less pleased; but he will feel more fully that they can stand frequent reading, and will continually suggest to him new trains of reflection.

*By Stream and Sea: a Book for Wanderers and Anglers.* By William Senior ("Red Spinner"). (Chatto & Windus.)

MR. SENIOR'S chief merit consists in skillfully recalling the historical and architectural associations of an English stream. Thus, if we ramble with him, rod in hand, down the

Hertfordshire Colne, recollections of Hatfield and Moor Park, of Harefield and Queen Elizabeth, of Milton and the 'Arcades,' Cheneys and Rickmansworth, naturally obtrude themselves. Similar scraps of biographical and legendary lore belong to the Itchen, Wandle, and other familiar rivers of anglers. Of course the Lea is laid under contribution by Mr. Senior from its cradle to its grave. We drink a morning draught with Venator (of the 'Compleat Angler') at the Thatched House, Hoddeston, and next moment form part of the throng going to Rye House on a summer Bank holiday. The sketch of Cockney roach-fishers on the Lea is worth quoting, as these men probably excel even the Nottingham anglers at their favourite sport:—

"The jack season had not begun, and the solitary anglers were looking after roach and chub. They used single hair foot lines, no running tackle, and fine quill floats, carefully plumbing the depth, and using ground-bait with much more discretion than is usual amongst Thames anglers. One man wielded a rod two and twenty feet in length, and a tight line only long enough to give a clear eighteen inches between point and float. It must have been extremely tiring to handle the lengthy bamboo and take the joints apart at the capture of every fish. The men angled with consummate patience and skill. He of the twenty-two feet implement caught a chub of more than a pound weight soon after I had sat down to watch him. To my perception the porcupine float did not betray a bite or a nibble, but the angler saw a movement, to which his ready wrist responded by a quick outward action, the effect of which doubtless astonished the hooked fish. The chub, chub-like, at first made a dangerous run for it, but the point of the rod dexterously followed his movements, and he soon came up on his side. Two joints of the bamboo rod were unshipped, and the cheven was basketed with a couple of dozen of roach that had previously been taken."

On other occasions, deserting the fly rod, "Red Spinner" takes his readers over the Mendips with a holiday-making party of the British Association, amongst the bloaters of Yarmouth, or the pines of Charles Kingsley's Winter Garden. Or they may visit the Brighton Aquarium and gallop over the downs with the hare-hounds. These are pleasant, if not learned papers. "Winter at Hazlebar" is a social sketch, deriving its inspiration probably from Elia's 'Mackery End,' but the characters are hopelessly overdrawn. His "Moorland Legend" and "Christmas Eve in a Punt" are the least successful of these fanciful narratives. The regular sensational writers can beat Mr. Senior out of the field when he competes with them in these stock magazine articles. But he is a graceful and unexciting writer on his own ground at the trout stream.

With such an *alias* as "Red Spinner," Mr. Senior naturally flings his flies on many waters, and furnishes various "wrinkles" to his brethren of the trout rod. Indeed, we soon feel that our author's surname is but an abstraction, whereas he is well known to every trout fisher as "Red Spinner." We have often met him on Dartmoor, advancing from the blue distance, shy, and of few words, as befits a wandering angler in such a waste; or he has suddenly emerged from a bushy corner where the Teign, yet young, bends round a Devon meadow, although the red kine halting in their evening ramble have prepared us for his approach; and, in both cases, he bore a weighty basket of trout. Then who was that ready fisherman who,

with helpful hand, disengaged our tail fly from the bramble on the other side of the Perthshire lin. or suggested that a cinnamon fly, instead of a yellow Sally, would prove more killing on the trout stream which, with many s's, cut the level East Anglian meadows? Thanked, but little regarded at the time, he passed on; and it is only now, as we read of his wanderings with rod and line, that we feel sure that "Red Spinner" was our friend in need. On the Itchen, with its well-known guardian, but thinly veiled under the initial "H," "Red Spinner" is quite at home. Its trout, however, are proverbially "unsonzie," and he does not seem to have taken many. Failing sport, like every duteous angler, he visits Izaak Walton's grave in Prior Silkkstede's Chapel, but adds a fresh horror to the execrable English epitaph over the father of angling by writing its Latin sequel:—

Votis modestissio fierunt libert.

A reader of early inscriptions would alone recognize in this—

Votis modestis sic fierunt liberi.

Again, he speaks of "the pollan, a freshwater herring of delicate flavour," in Lough Neagh; whereas it is, in truth, a member of the noble family of the Salmonidæ, as is shown by its adipose fin. In fact, the pollan (*Coregonus pollan*) is akin to the vendace of the Lochmaben lakes (said to have been introduced by Queen Mary), to the powan of Loch Lomond (*C. Cepedæi*), the gwyniad of Ulleswater (*C. Pennanti*), and the common grayling. These are all more or less Alpine fishes. Indeed, Mr. Symonds holds with regard to the grayling that, save in streams where it has been introduced in historic times, it is only found in glacier rivers and districts once subjected to glacial action. On other points of angling lore "Red Spinner" is more trustworthy. He notes that in the Itchen, as well as in some other streams (he might have said in almost all streams), two varieties of trout are taken which are externally precisely alike; but, on being cooked, one will cut as pink as a salmon, whereas the other is white, and of a much inferior flavour. On a stream which we lately fished in Gloucestershire, a native informed us that he believed the pink fish were only the old ones, which has the merit, at all events, of being a deliciously simple theory. In the Wandle, thanks in great measure to Mr. Smee's experiments in fish-culture, no less than seven breeds of the common brown trout are to be captured. Mr. Senior speaks too of that curious fact, so well known to every philosophic angler, that in a moment, apparently without any cause for it, all the trout in a river abruptly stop rising, however greedily they may have been taking flies just before. Such problems as this serve to keep up the interest of fly-fishing in its votary's mind, which would else degenerate into a mere exhibition of manual dexterity in throwing the fly and afterwards "striking" the fish. Again, the following extract from fishing in the Peak shows that Mr. Senior is a master in his favourite art. Not a few anglers may profit by it:—

"The first reach of the Ashop is between a garden hedge on the one side, and a wall rising sheer out of the stream on the other. The water is low and clear; there is not a scrap of cover in its bed, except stones, lying for the most part flat on the bottom. The current is, therefore, toler-

ably even, and the course free for the up-stream angler. Wisely he uses a couple of flies and half-a-dozen yards of line. Wisely he moves warily, never splashing as he brings one foot before the other, pausing always for a minute or two on arriving at a new position."

Quietness is above all things necessary in fishing up-stream.

In the second part of the book, extracts from his ocean log, "Red Spinner" is scarcely so happy. His sketches of life on board ship and at the different ports into which he put on his way to Australia are tame and superficial to the last degree. Thus his narrative of a voyage from Newcastle-on-Tyne to Port Said is diversified by a disquisition on cod-fishing in the German Ocean, memories of Devon and the London Angling Clubs, a tired starling coming on board, and several extracts from the Spectator's account of St. Anthony's sermon to the fishes. Anything more spiritless and jejune can scarcely be imagined, and if Mr. Senior replies that no other events than a bird coming on board and a storm in the Bay of Biscay could possibly happen during such a trip, we quite assent, but ask why he thought it necessary to write about these commonplaces at all. There is much that is interesting, and not a little that is most picturesque, in the Red Sea, but "Red Spinner" contemptuously metes it out a line or two, while waxing eloquent on flying fish and the "heathen Chinese," respecting both of which, however, he has not a single new fact to tell. Some curious details may be gleaned about the pearl fishery off Somerset, in Queensland, where 200 tons of pearl-shells were brought up last year (1875!), worth about 200*l.* per ton. At present the diving is done by aborigines, South Sea islanders, and the like, superintended by rough large-bearded white men of questionable antecedents for the most part; but a valuable source of commerce will in the future be opened up for the colony by prosecuting the fishery, according to regular laws and careful supervision. Like many other discoveries, that of the existence of the Australian pearl oyster was an accidental one. A few shells were brought up by the hardy seamen and divers engaged in the *bêche de mer* trade, some one remembered that the native chiefs in the vicinity were wont to wear collars of mother of pearl, and a new branch of industry was in consequence speedily established. We are better pleased to meet "Red Spinner" on a gusty day by an English brookside, among the trees and flowers so dear to anglers, than to accompany him abroad. The one set of sketches are written from an overflowing heart, and show considerable perception of beauty; the latter are obviously wrung from him by the necessity of making a book out of the vacant monotony of life on a tropical sea. Several of these papers have already seen the light, if we mistake not, in the less substantial magazines of the day. The question irresistibly forces itself upon us, as we see them collected in "Red Spinner's" book, was it needful to reprint them?

*The Papal Conclaves: as they were, and as they are.* By T. Adolphus Trollope. (Chapman & Hall.)

THE pontificate of Pius IX. has lasted so long that those who were children at its commence-

ment are now in middle life. In the nature of things, however, it cannot be expected to last much longer; and all who take an interest in the mode of electing his successor will find in Mr. Trollope's seasonable volume any information which they require, told in a readable and pleasant style. The Pope is elected, as everybody knows, by a Conclave, which consists exclusively of cardinals. But this is an innovation, though an old one, upon primitive practice. The Church, as Mr. Trollope remarks, is in its idea one of the most democratic of institutions. In practice, however, its democratic character has been greatly tempered by the accidents of temporal privilege and endowment; and the result has been a large infusion of the aristocratic element in the high places of the Church. In the Roman Communion this tendency has developed in the direction, first, of an oligarchy, and then of a despotism. An aristocracy is a powerful check on despotism, whether in Church or State. On the other hand, democracy of a certain kind flourishes more completely under a despotism than under a constitutional government. An irresponsible ruler is much more likely, and finds it much easier, to elevate obscurity to dignity and power than a monarch of limited power. The barber or apothecary of yesterday could not possibly find himself to-day the Prime Minister or Foreign Secretary of England; but such sudden transformations are not uncommon in Turkey. Ultramontanism is essentially despotic. We do not make this assertion controversially, but as a logical and historical fact. It seeks to concentrate all power in the hands of one man, and this is despotism. And the history of Ultramontanism is in full harmony with the logic of its conception. In theory it has aimed at constituting a hierarchical machine of which the various parts should be strictly subordinate to each other, with the Pope at the top directing the whole machine by the exercise of an unquestioned fiat. What had been for a long time the theory of a school, became an infallible dogma of the whole Roman Church by the Vatican decree. The parochial clergy in the Church of Rome are now completely subservient to the bishops; and the latter are the mere delegates of the Pope, who is the real ordinary in every diocese in the Roman Obedience, having plenary and immediate jurisdiction, which, for the sake of convenience, he delegates to a number of episcopal deputies. The same subordination is visible in the organization of the regular or monastic clergy. The members of the different orders are under a vow of implicit obedience to the superior, who derives his authority directly from the Pope. The Pope, on the other hand, is in theory entirely irresponsible. Whether he is irresponsible or not in practice depends partly on the energy of his own character, partly on the degree of influence exercised over him by the College of Cardinals, or, it may be, by some particular person who has gained an ascendancy over his will. Thus it is commonly supposed that the present Pope has been largely under the influence of the Jesuits since the time that he engaged a Jesuit for his confessor.

The rise and development of the College of Cardinals is clearly and accurately traced by Mr. Trollope in the volume before us. We

agree with him in thinking that originally the Bishops of Rome, as of other sees, were not elected under any regular system of appointment, but were chosen sometimes in one way, and sometimes in another. The recommendation of an influential person sometimes secured the appointment of a bishop. Popular acclamation carried the election in other cases. The choice of the clergy alone sufficed in several cases. In others the clergy made the choice, and the faithful laity formally acquiesced. But it was impossible that this irregular method of electing the chief pastors of the Church should continue, and we find accordingly that it gradually gave place to a more regular procedure, which had the effect of leaving the choice to the clergy of the diocese in general, or to a recognized body of representatives. In process of time the chapter of the diocese or clergy of the cathedral church were generally allowed to choose the bishop. The right of election exercised by the cathedral chapter in other dioceses came to be exercised in Rome by the College of Cardinals. But this itself requires explanation. At the time of St. Gregory the clergy of Rome generally were called cardinals, a name no doubt derived from the eminence of the Eternal City as the capital of the world. By-and-by, however, the title was restricted to the rectorship of the churches of Rome, and the churches thus honoured still retain the privilege of having cardinal rectors. Originally, then, the title was official—the rectorships of certain churches carried the title of cardinal along with it. Pope Nicholas II., in 1059, was the first to restrict the franchise of the clergy of Rome in the election of the Pope. He decreed that the right of election should be vested, in the first instance, in the cardinal bishops, then in the cardinal priests and deacons; afterwards, the clergy generally and the people were to give their consent. The next great innovation took place in 1567, when Pope Pius V. decreed that no one should assume the title of cardinal except such as should be specially created by the Roman Pontiff. Seven years previously, Sixtus V. had fixed the maximum number of cardinals at seventy, "after the example of the seventy elders appointed by God as counsellors of Moses." The Pope is not under any rule, however, to keep the number up to its full complement, and, in fact, the Sacred College is almost always below its full strength. Nor, again, is the Pope under any canonical disability to exceed the number of seventy, though, in matter of fact, that number never has been exceeded. It is from Sixtus V. also that the present distribution of cardinals dates. He divided them into six cardinal bishops, fifty cardinal priests, and fourteen cardinal deacons. The cardinal bishops are the holders of the suburban sees, namely, the bishops of Ostia and Velletri, of Porto and St. Rufina, of Albano, Frascati, Palestrina, and Sabina. The cardinal priests take their titles from the most noted and ancient of the parish churches. In the early days of Christianity deacons were attached to certain churches to minister to the temporal wants of the widows and orphans of the faithful. The cardinal deacons accordingly take their titles from fourteen of those churches.

For the purpose of Papal elections the cardinals are all equal. The vote of the cardinal



deacon is as good as that of the cardinal bishop. The cardinal deacon is, moreover, as eligible for the tiara as the cardinal bishop, with, of course, the proviso that, in the event of election, the former must be ordained priest and bishop successively. Theoretically, the choice of the cardinals in electing the Pope is not limited to one of their own number, but it is so in practice. They may choose some ecclesiastic outside the Sacred College as the new Pope; but they never do.

Within nine days of the Pope's death, the Conclave must meet to appoint his successor. This was far too short a time before the days of railways, and the present Pope owes, in fact, his pontificate to the insufficiency of the interval allowed for the assembling of the Conclave. Cardinal Gaysruck travelled as fast as post-horses could carry him to bar the election of Cardinal Mastai-Ferretti by Austria's veto. The future Pope had established a kind of reputation for Liberalism, and was supposed to favour the expulsion of the Austrians from Italy. The probability of his election to the Papacy was therefore strongly resented at Vienna. But the bearer of the veto arrived just in time to find himself too late, for the new Pope had already been elected. Mr. Trollope thinks that "in these days the time allowed is sufficient." It might be so if the creation of cardinals were still confined to Europe; but the dignity has lately been bestowed on an American archbishop, and the turn of Canada and of Australia will probably follow. A space of nine days would, of course, be too short to enable cardinals from those distant parts to take part in the Conclave. In fact, the establishment of Papal absolutism, together with the abolition of the temporal power, would seem to necessitate some new machinery for electing the Pope.

Until the promulgation of the Vatican decrees, the Roman Episcopate had a real jurisdiction, at least in theory; and, therefore, the election of the Pope, though it could never be a matter of indifference, was not a matter of vital consequence to the bishops in general. But as soon as the Pope was declared infallible, with original and immediate jurisdiction in every diocese in communion with him, it logically followed that the Church at large had a new interest, and ought consequently to have a direct voice, in his election. It may also be admitted that while the Pope was a temporal sovereign, his subjects ought to have a preponderating voice in his election. But the justification of this passed away with the temporal sovereignty. It has happened, however, that the very causes which ought to have thrown the election open to the whole Roman Catholic world have, in fact, made it more close and restricted than ever. It was in the Vatican Council that the civil power, represented by the various Roman Catholic States, was, for the first time, excluded from all participation in the deliberations of a synod claiming to be œcumenical; and it has been announced that the veto of the Catholic Powers will be disallowed in all future Conclaves.

The *modus operandi* in Papal elections is described in full detail by Mr. Trollope, and we must send all readers who have the curiosity to master such details to his pages. The cardinals are shut up in separate cells, and are secluded, or supposed to be secluded, from all

communication with the outer world till the choice is made. In modern times this has not taken long; but in the Middle Ages the deliberations of the Conclave sometimes extended over many months; and physical pressure, such as "short commons" and similar inconveniences, has been occasionally put upon the electors to hasten their decision. There are three recognized modes of election: by scrutiny, by compromise, and by acclamation; the latter of which is sometimes technically known as "adoration." Election by scrutiny is, in fact, vote by ballot, and the number of votes required to make an election valid is two-thirds of the members of the Conclave actually present. A cardinal's right to vote is, moreover, indefeasible. Even the major excommunication does not disfranchise him, and for the obvious reason that the Pope could materially influence the election of his successor if he possessed the power of reducing the number of electors by means of excommunication.

In addition to an historical sketch of the Conclaves, and a critical account of their composition and mode of action, Mr. Trollope discusses a number of collateral subjects in a popular and chatty way. The arrangement of his materials is, however, susceptible of improvement. The contents of Book V., for example, would come more appropriately after the second chapter of the first book than at the end of the volume. As it is, the unlearned reader accompanies the author through numberless allusions to things of which he does not understand the significance till he reaches the end of the volume. Mr. Trollope is also apt to presume too much on the historical knowledge of his readers. Thus we find him speaking repeatedly of De Brosses as "the French President." It requires more intimate knowledge of French history than the majority of Mr. Trollope's readers are likely to possess to understand the allusion. How many even of ordinarily well-educated people are likely to know or to remember that in the middle of the eighteenth century Burgundy had Home Rule in the shape of a local Parliament, and that Brosses was the first President of Burgundy? These are but slight blemishes, which the author may easily correct in his next edition. The book carries out, with fair success on the whole, the author's design in writing it, for it traces in an easy and popular form the growth and practical working of Papal Conclaves.

#### NOVELS OF THE WEEK.

*A Woman Hater.* By Charles Reade. 3 vols. (Blackwood & Sons.)

*Virginia.* (Bentley & Son.)

*Phyllis.* 3 vols. (Smith, Elder & Co.)

*Blue Roses; or, Helen Malinowska's Marriage.*

By the Author of 'Véra,' &c. (H. S. King & Co.)

*The American Senator.* By Anthony Trollope. 3 vols. (Chapman & Hall.)

*Uarda.* By Georg Ebers. (Sampson Low & Co.)

THE conception of a man who, while gifted with every kind of personal and social attraction, shall be entirely destitute of all moral sense, or, what comes to the same thing, absolutely incapable of sacrificing any

desire of his own for the good of others, unless urged by physical fear, is one that several novelists have tried to realize. Lord Lytton's 'Strange Story' was an attempt of the kind; though, in that case, a complication was introduced by supposing the being in question to be gifted with certain powers, which, for want of a better word, we must call supernatural. Tito Melema is a more familiar example of the same type, and far more successful, as indeed might be expected from the vastly superior genius of his creator; though even he is too unlike any one of whom we have experience to be wholly satisfactory. Now Mr. Reade has felt the fascination, and has succeeded moderately well in his attempt to work out a somewhat similar character, in the person of an ordinary young Englishman of the present day. We take this as the central feature of the book, because, though the "woman-hater," Harrington Vizard, is ostensibly the hero of the story, it is really about the handsome, sociable, lying Bohemian, Edward Severne, that the characters group themselves; married to one heroine, courting another, and practically detected by a third, it is he who supplies the necessary link between such incongruous elements as an Anglo-Danish opera-singer, an English country squire and his belongings, and an American woman-doctor. It is needless to say that Mr. Reade has a didactic as well as an artistic string to his bow, or nib to his pen. The adventures, successes, and discomfitures of Miss Rhoda Gale, M.D., in her efforts to open the medical career to herself and other ladies, are of course Mr. Reade's opportunity for utilizing the last Blue-book he has read. Everybody knows the appalling arrays of facts with which Mr. Reade's characters are armed on these occasions, and it is only fair to add that they generally use them on the side of reason and justice. Having said thus much, we imagine that those acquainted with any of Mr. Reade's works will be able to make a fair guess at the manner of the story. On the whole, it has pleased us more than any of his later novels; there is less of the Readean mannerism, and the people talk a little more like ordinary men and women, though they still blurt out their thoughts in a way which no one out of Mr. Reade's books ever did, unless in the late Mr. Henry Kingsley's. Of course, too, there is overmuch lavishness of splendour. A squire with 12,000*l.* a year hardly keeps a piano, a harmonium, a marble bath, and two clocks "in perfect time" in the guest-chambers of his house; nor would that sum suffice to make cherries and peaches ripen in the open air simultaneously. Also, we must object to the denomination of ladies by their surnames with "the" or "la" prefixed, as a theatrical and continental vulgarism. Also, Mr. Reade should devote a little of the ingenuity spent in devising magnificent "properties" to the correction of his French, and not write "un gens moqueur," "une verre d'eau." No doubt Mr. Reade is very far indeed from being a novelist of the highest order; but the reading world really ought to feel grateful to any one who takes the least trouble to construct a story, and knows the importance of forming some definite conception of the characters which he wishes to set before his readers, even though his development of the conception may leave something to be desired.

'Virginia' is a rather pretty little story of a kind of which there have been several lately. In fact, ever since Hawthorne wrote 'Transformation,' the sculptor at Rome has been a favourite hero with ladies and others who, having spent a winter in the Eternal City and been free of a studio or two, like to convey their impressions in the form of fiction. Until the end of Papal times, there was always enough of second-rate mystery and mild intrigue going on to prevent the introduction of such things from being as unnatural as it would seem if the scene were laid in any other capital; and there is always Mentana to help the author in getting rid of an embarrassing character. Indeed the number of heroes of fiction who have met their ends in that battle will, before long, outnumber the men actually slain. The story gets its name from a young Roman countess with whom the sculptor is in love, and also from a statue which he makes, representing the Virginia of the Republic and Macaulay's Lay. There is a rather puzzling connexion between the two; for, though the statue is not modelled from the lady, observers persist in detecting a likeness, which the artist will not acknowledge, though ultimately he breaks the statue, rather than compromise the lady. However, he marries her at last, and all comes right. As we have said, the story is gracefully enough told. Novel readers are, perhaps, a little tired of the rich Englishman who says "lazzaroni" when he means "cicerone"; and of the crafty and scheming Monsignore; and it is amusing to meet again that wonderful moon which rises "sickle-shaped" just after sunset, when, by all rules, it ought to have been setting. But these are not serious faults; and, on the whole, we certainly prefer 'Virginia' to 'Phyllis.'

When we find an autobiographical heroine who describes herself as having no claims to beauty, who talks disrespectfully of her father, adores her youngest brother, gets married in the course of the first volume, and uses the "historic present" throughout, we can pretty well construct the remainder of the story for ourselves. There will be a good deal of slang, a pretence of familiarity with masculine habits and customs, occasionally betraying a ludicrous ignorance (as in the present case when the heroine's father, with a wife and four children, and an income of 800*l.* a year, is described as keeping two hunters, or, again, when we read of the "shining" barrels of a new gun), and, lastly, a great many conjugal squabbles and misunderstandings. Actual adultery will be avoided; at least, we do not remember ever to have met with it in a novel where the heroine tells her own story; but its possibility will be constantly suggested. The wife will be dangerously attracted by some *roué* friend of the husband's; the husband will frequently give the wife cause for suspicion by his conduct in regard to some cousin or other intimate acquaintance of former days. There are certain to be theatricals, modelled more or less on those in 'Vanity Fair'; a runaway horse may also be expected. In order to relieve the inevitable tedium of all this, and carry readers on through the third volume, a mystery affecting the husband must be hinted at, which, as in this case, is very likely to turn out to be a former wife, supposed to be dead, whom he has married in a moment of boyish infatuation. She will, however, only be, to use a phrase which has been

a good deal heard lately, "a peg on which to hang" a thrilling scene. She will die, there will be a re-marriage, and all will end happily. It is to be hoped that 'Phyllis' is a first attempt; if so, we should advise the authoress to choose a better model than Miss Broughton, and, before writing any more, to find out for herself how ladies and gentlemen really act, speak, and think. As for the imaginary world she depicts, and the imaginary characters with which she peoples it, we can only say, in the words of one of those characters, when describing her own bringing-up, "there is something desperately unwholesome about the whole thing."

A blue rose, according to Alphonse Karr, is a flower "que l'on rêve, que l'on respire, mais que l'on ne cueille jamais." And so in her new novel the author of 'Véra' brings before us a number of people who seek for blue roses, nourishing hopes doomed not to be fulfilled, especially an enthusiastic girl who dreams of an ideal husband never to be realized, and finds too late that she has entrusted her happiness to heedless hands. Helen Malinofska is a charming creation, and the story of her bright girlhood passed among loving relatives and admiring friends, of her dull and dreary wedded life in an alien land, and of her return to die among her own people, is told with power and pathos. And 'Blue Roses' has the additional merit of introducing us to new scenes and unfamiliar characters. In 'Véra' the author made a decided hit by bringing on the stage a Russian heroine, and describing sympathetically and correctly the best side of Russian home life. In her present work she has passed from Russia to Russia's ancient foe and present victim, bringing before her readers the troubles of Poland and the sorrows of its exiled nobles, and making the interest of her story revolve around the attractive figure of a Polish girl. And what she has attempted she has executed well, her Polish studies having evidently been made from the life, and not derived from books of the 'Thaddeus of Warsaw' type. The Princess Wanda is a charming Polish matron, such as may without difficulty be met wherever Poles reside; and her daughter, Helen Malinofska, is one of those winning Polish girls whose grace and beauty and spirit render them the elected sovereigns of the circles in which they move. The early chapters of her story are full of light and life, and they are so narrated as to be very pleasant to read. But after a time she marries a Captain Baldwin, a selfish, unsympathetic Englishman, and goes away from her sunny haunts to dwell in a Devonshire country house, the dull decorum of which weighs on her spirits; while they are further depressed by the coldness of the husband she was prepared to adore, the stiffness of that unattractive old maid, his sister, the chronic ill humour of the gouty baronet, his father, and the mental vacuity of his respectable but tedious mother. What she suffers among these foreign relatives, who never learn to understand, much less to appreciate, her shifting moods, now bright now clouded, her loving and sensitive heart, her passionate love for her native land, and her disregard of Devonshire conventionalities, is admirably described. But it would have been better to leave her natural troubles to break her heart, without invoking the

assistance of the villainous relative who tears up an important letter he is given to post. Almost all the English characters, by the way, are painted in the darkest colours, possibly in order to set off the brightness of their Polish contrasts. Helen is induced to doubt her husband's fidelity, and in one of her impulsive fits she leaves him, and returns to her mother, who is now an exile in Paris. There she shares the sad lot of the exiled Polish nobles, who have been driven from their native land, after the suppression of an insurrection with which they did not sympathize. After a time, her strength gives way, and while assisting many others in their troubles, she herself is struck down. Her husband comes to her, induced to do so by the kindly pleading of the brightest of the English characters, the only bright one indeed, with the exception of an old gentleman who is blind, and a young one who is drowned in early life; but Helen soon becomes conscious that he loves her no more. And so she dies, having had but a brief enjoyment of the love which she had so earnestly longed for. The final chapter is written with equal feeling and delicacy, and cannot fail to inspire its readers with pity for the bright young life which exhausted itself in an attempt to realize a happiness beyond its grasp. We can cordially recommend this result of a wandering among new pastures on the part of the author of 'Véra.'

'The American Senator' is not one of Mr. Trollope's best books. In the first place, as he himself admits, it might just as well have been called 'The Chronicle of a Winter at Dillsborough,' and most readers will probably wish there had been no ground for calling it by its present title. The Senator might be cut out of the book almost without affecting the story; and his lecture on British institutions, thrust in at the end by way of giving him a little prominence, is as near to being a bore as anything Mr. Trollope could write. Of course, when the Senator is being described, and when we are hearing scraps of his conversation or his awkward home questions, we feel him to be a great acquisition; it is only when he is made a peg upon which to hang speeches that we regret his existence. At his first interview with the poaching rascal who had poisoned a fox, we feel that Mr. Trollope has got a perfect grasp of his character; but when the Senator is chewing his cigar, or contrasting British and American manners, we seem to have only the American in general, and not the Senator himself. Turning to Dillsborough, the mere name will conjure up to readers of Mr. Trollope's books (and that means everybody) a picture full of pleasant recollections. Dillsborough is not, it is true, a cathedral city, nor even an assize town; but it is buried away in the depths of the country, and apparently exists for no purpose whatever. This is Mr. Trollope's own proper ground. He has made it familiar to his readers, but they see it again and again without weariness. Those who try to analyze the charm will fail to detect in what it consists. The detail is minute, often, as it seems, irrelevant, but there is an indefinable humour running through it, and all helps to produce the general effect. The first chapter of the book is an excellent specimen of this skill. An attempt at a *réchauffé* of this description could only read like an extract from a guide-

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book. An attempt to point out how it comes to make an excellent picture in Mr. Trollope's hands could only lead to an essay on his manner. Fortunately, perhaps, for him, it is a dangerous style to copy. In this it reminds us of Macaulay's remark about his own style. It is a good style, but very near to being a very bad one. In the characters there is nothing new, but the reader meets a great many old friends under other names. Mary Masters is the simple, good-hearted girl, perfectly modest, and perfectly firm of purpose, whom we have all met twenty times before. Lady Ushant is another of Mr. Trollope's pleasant people—a timid and affectionate old lady whom any one can bully, but who resists with admirable spirit any impertinent slight where principle is involved.

It is more than ten years since that erudite Egyptologist, Dr. Georg Ebers, of Jena, proved by his 'Egyptian Princess' that he was as able a novelist as an archaeologist. In 'Uarda' he has given us another romance of ancient Egypt, and once more vividly presented that strangely interesting people before our modern eyes. The scene of the present story is laid in Thebes, and the plot deals with an abortive attempt made by the hierarchy to reinstate the legitimate royal family of the Pharaohs, who had been deposed by Rameses the First, in the person of the Regent Ani, left in authority by the reigning Rameses during his absence with the army in Syria. But the historical portion of the story is only a framework for the emotional. The men and women of the Nile-valley live, think, and act in these pages with a reality that commands attention. The sentiments portrayed are those inherent in all mankind, and hence nineteenth-century anachronisms of feeling do not mar the tone of the book. Under Dr. Ebers's guidance we may safely accept the antiquarian details; and if the whole is not as delicately poetical as Théophile Gautier's graceful Nile story, this romance impresses us with a more vivid sense of historical reality. The erudite explanations are entirely relegated to the foot-notes, and these are few, while the historical and archaeological interest is so subjugated by the romantic that the most inveterate adversary of historical novels will peruse this one with pleasure. Miss Bell has faithfully and intelligently discharged her duty as translator. We suppose it is the printer who is responsible for the eccentric punctuation, an alternation between a redundancy and a paucity of commas, that have been apparently flung in at random.

LIST OF NEW BOOKS.

- Theology.**  
Beck's (W.) Six Lectures on George Fox, cr. 8vo. 2/6 cl.  
Day's (S. P.) Dust to Dust, cr. 8vo. 1/6 s/wd.  
Formby's (Rev. H.) Monotheism, the Primitive Religion of the City of Rome, 8vo. 12/ cl.  
Hobson's (E.) Aids to the Books of Samuel, Book 2, 12mo. 1/6; complete, 2/6  
Jenkins's (E.) The Christian Citizen, &c., cr. 8vo. 1/6 cl. 1p.  
Schaff's (P.) History of the Creeds of Christendom, Creeds of the Greek and Latin Churches, Creeds of the Evangelical Protestant Churches, 8vo. 21/ each, cl.  
**Poetry.**  
Budge's (Jane) Poems, 12mo. 2/6 cl.  
De Vere's (A.) The Fall of Rora, and other Poems, 12mo. 6/ cl.  
Enoch's (F.) Songs of Land and Sea, 12mo. 2/ s/wd.  
Foreign Classics for English Readers, edited by Mrs. Oliphant, Vol. 1, Dante, 12mo. 2/6 cl.  
Myers's (K.) Poems, cr. 8vo. 4/6 cl.  
Poems of Places, edited by H. W. Longfellow, England, 2 vols. 12mo. 9/ cl.  
Southey's (Earl) The Media Maiden, cr. 8vo. 7/ cl.  
**Fine Art.**  
Pooley's (C.) Historical and Descriptive Account of the Old Stone Crosses of Somerset, rev. 8vo. 3/6 cl.  
Portrait (The), Vol. 1, 4to. 12/ cl.

History and Biography.

- Albemarle's (Earl of) Fifty Years of My Life, cr. 8vo. 7/6 cl.  
Bliss (P. F.) His Life and Life Work, edited by Whittle and Guest, 12mo. 2/6 cl.  
Chever's (J. L.) Life and Remains of John Clare, 12mo. 1/6 s/wd. (Chandos Classics.)  
Lloyd's (J.) Sketches of Church History in Scotland, 1/6 cl.  
M'Donald's (G.) The Marquis of Loathie, 3 vols. cr. 8vo. 31/6 cl.  
Sadler (Rt. Hon. Sir R.), Memoir of the Life and Times of, 18/6  
Sankey's (C.) Spartan and Theban Supremacies, 18mo. 2/6 cl.  
Steer's Grammar of British History, 18mo. 1/6 s/wd.  
Thrupp's (G. A.) The History of Coaches, 8vo. 6/ cl.

Geography.

- Noble's (J.) South Africa, Past and Present, cr. 8vo. 7/6 cl.

Philology.

- Davidson's (W.) and Alcock's (J. C.) Complete Manual of Analysis and Paraphrasing, cr. 8vo. 2/ cl.  
Davies's (Rev. G. J.) Elementary Greek Grammar, 4/ cl. 1p.  
Universal Dictionary of the English, French, Italian, and German Languages, 18mo. 7/6 hf. bd.

Science.

- Anderson's (Dr. M'Call) Curability of Attacks of Tubercular Peritonitis, cr. 8vo. 2/6 cl.  
Byrne's (O.) Treatise on Navigation and Nautical Astronomy, 4to. 42/ cl.  
Macasey's (L. L.) Water Supply of Small Towns and Villages, cr. 8vo. 4/6 cl.  
Minchin's (G. M.) Treatise on Statics, cr. 8vo. 10/6 cl.  
Richards's (W.) Practical Treatise on the Manufacture and Distribution of Coal Gas, 4to. 25/ cl.  
Tait's (L.) Diseases of Women, cr. 8vo. 6/ cl.

General Literature.

- An Invalid's Day Thoughts on Invalid Life, by Author of 'Sunshine in Sickness,' cr. 8vo. 2/ cl.  
Bale's (T.) The Builder's Clerk, 12mo. 1/6 cl.  
Bergoo's (W.) The Bride of Rosvig, cr. 8vo. 7/6 cl.  
Brownie's (W.) Alone, or Saved by Fire, a Novel, cr. 8vo. 10/6 cl.  
Carey's (R. N.) Nellie's Memories, cr. 8vo. 6/ cl.  
Clergyman's Magazine, Vol. 4, January to June, 1877, 7/6 cl.  
Douglas-Lithgow's (R. A.) Pet Moments, 12mo. 5/ cl.  
Eaton's (F.) Through Hardships to Lordship, a Tale, 7/6 cl.  
Fearn's (A.) Touch not the Nettle, a Story, cr. 8vo. 7/6 cl.  
Foley's (E. D.) Cotton Manufacturer's Assistant, 2nd edit. 2/6  
Gabrielle's (H.) In the Spring Time, cr. 8vo. 10/6 cl.  
Garrett's (E.) The Capel Girls, cr. 8vo. 6/ cl.  
Half Hours Underground, 12mo. 3/6 cl. (Half-Hour Library.)  
Hall's (G. C.) Words of Warning, cr. 8vo. 2/ cl.  
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Hunt's Universal Yacht List for 1877, 5/ cl.  
Little Folks, Vol. 5, new series, roy. 8vo. 3/6 bds.  
Macdonald's (G.) Randal Bannerman's Boyhood, 12mo. 3/6 cl.  
Monro's (T. R.) The Vandeuvres of Red Tor, cr. 8vo. 7/6 cl.  
Paterson's (H.) Seed Time and Reaping, cr. 8vo. 6/ cl.  
Patrick's (M.) Marjorie Bruce's Lovers, 2 vols. cr. 8vo. 21/ cl.  
Southern's (F. C.) Sovered by a Ring, a Novel, 2 vols. 21/ cl.  
Sunlight through Shadow, by the Seaside and in the Green Lanes, cr. 8vo. 3/6 cl.  
Vere's (S.) Lady Helena, a Novel, cr. 8vo. 10/6 cl.  
Wilson's Tales of the Borders and of Scotland, Vol. 1, 4to. 7/ cl.  
Wolfe's (E. A.) Shamrock and Rose, a Novel, cr. 8vo. 10/6 cl.  
Yonge's (C. M.) My Young Alcides, cr. 8vo. 6/ cl.

THE ROCHESTER RAPPINGS.

June 12th, 1877.

HAVING learned from Mr. J. Nevil Maskelyne, from whose 'Modern Spiritualism' I obtained the "declaration" of Mrs. Norman Culver (originally published in the *New York Tribune*), that the date 1871, which he assigned to it, was a misprint for 1851, I willingly apologize to Mrs. Kate Fox Jencken for the chronological error into which I have been thusled, and for having given additional currency to a document, of which, according to her statement, the untrustworthiness has been publicly proved; and I have directed its withdrawal from all the unsold copies of my "Lectures."

The question of the production of the "raps" by the muscular action of the "mediums" is not, however, thus easily disposed of. The Report published by Prof. Austin Flint (then of Buffalo, now of New York) and his coadjutors, Drs. Coventry and Lee, after a careful examination of the conditions under which the Rochester rappings occurred, not only proves that they could be, but gives strong evidence that they were, so produced by the sisters Fox. And when, in April, 1859, Prof. Schiff demonstrated in his own person, to the French Academy of Medicine, one of the several modes in which these sounds can not only be called forth, but caused to seem either near or remote, three of the most eminent surgeons in Paris, MM. Jobert de Lamballe, Cloquet, and Velepau, stated that they had patients who could produce sounds more or less similar, in different joints. It is, therefore, no "theory," but a well-attested fact, that the voluntary muscular contractions of individuals who have trained themselves to the trick, can produce an exact imitation of the sounds affirmed by Mrs. Kate Fox Jencken to be "echoes from an unseen world."

I may refer those who wish to acquaint them-

selves with the history of the Rochester rappings to the fourth volume of M. Louis Figuier's 'Histoire du Merveilleux dans les Temps Modernes' (1861), in which Prof. Austin Flint's Report and the Proceedings in the French Academy of Medicine are given in full.

WILLIAM B. CARPENTER.

MR. JERROLD'S 'LIFE OF NAPOLEON THE THIRD.'

June 11, 1877.

I PASS over the criticism in your article on my third volume of the 'Life of Napoleon the Third' with this remark:—It is unjust, because based on a false assumption. I am not the writer "to order" of Louis Napoleon's life; and this I have already told you in reply to other criticisms on my work. My labour has been spontaneous, and it does not include a single line of opinion dictated or suggested by the Imperial family.

But your critic professes to trace the hand of the Empress in passages of my third volume—passages derived from information in a book published by the Société des Gens de Lettres, and duly cited; and I am bound, in deference to the illustrious lady whose name your critic has most unwarrantably used, to request you to publish this my formal denial that she supplied any of the passages you have quoted, or that she caused them to be supplied, and to state that Her Majesty has not seen a single page of my third volume yet. I am solely responsible for all that is in it, as for all that the previous volumes contain. I have never submitted an opinion, a proof, or a statement to the judgment of a member of the Imperial family. Every fact with which I have been favoured has reached me without commentary or suggestion.

To the *Athenæum* only have I been compelled to address such a formal assertion of my honesty. All other hostile journals have freely and generously given me credit as a writer who has never forfeited his claim to be regarded as a man of independent and honourable mind.

BLANCHARD JERROLD.

"RUNAWAY'S EYES."

My friend Dr. C. M. Ingleby, to whom the epithet "learned" is far more applicable than to poor me, is mistaken in saying that I "have occupied two columns of the *Athenæum* in the statement of my argument in favour of altering 'Runaways' into *Luna's*. I have barely occupied one column, and I notice this simple matter, because it may prepare his readers and himself for a more important error. He says I have not carefully studied the context. "Juliet asks for the advent of Night in order that certain eyes may wink. Moon and stars, then, are primarily excluded, because the advent of Night is the condition of their shining. This is, of course, *sans réplique*." Now, it is he who has not carefully studied the context. Juliet did not, and does not, ask for a night when moon and stars shine, but most distinctly for a night different from the last night. She asks for "cloudy night," and in the very next words that "Love-performing night may spread her close curtain." To talk of a Mediterranean moonlight cloudless night as spreading her close curtain is ridiculous, and the words "Love-performing" and "cloudy" show that the close curtain to be spread is one of clouds. I have already shown that various of the epithets she applies to night refer to a dark and not a moonlight night, so fixed is her mind on this matter. This is my second argument in favour of the moon being referred to. The first is found in the circumstances; Juliet, delighted at the Nurse's news, rushes to the window by which Romeo is to enter, and speaks lovingly and impatiently. But it is also the window where her all but hopeless love was satisfied in everything but fruition, and remembrances and anticipations mingle. Now if we turn to the past scene, we find that so soon as she knows her love returned she is fearful for Romeo. What, then, must enter her mind when Romeo is not to be in the orchard under cover of the walls



and trees, but climbing the wall of the house and entering a first-floor opening. Surely it would be less dangerous to do this at the siesta hour than on such a moonlight night. I have seen such nights, and can say I do not exaggerate, and therefore it is that Juliet wishes for "a cloudy night and close curtained," &c. A third argument is this. If *Runaway's* represent a casual, or casuals, then Juliet would naturally—and naturalness is a strong argument in Shakespeare criticism—wish him or them absent or away. But if *Runaway's* represent one that *must* be there, such as the moon, then her wish can only be that "her eyes may wink." These are my three arguments, and I think it necessary to repeat them, as they seem misunderstood. It is quite true that, with some of my critics, I would prefer *Phæbe's*, or *Dian's*, or even, as one commentator suggests, "*Cynthia's eyes*." But the only word admitted by the letters is *Luna's*, and I therefore adopt it. Dr. Ingleby is so accustomed to the present text, that he prefers a line of eleven syllables, with a second foot of three, to a ten-syllable line. This I must leave to the judgment of the reader, but would remind him that the more poetical the passage is, and the more weighty the passage, the less licence does Shakespeare indulge in. The only licence in the whole speech is "Towards Phæbe | us lodg | ing;" where *Towards* is as much a monosyllable as a disyllable. I do not know the literature of the Moon's eyes, but Pliny uses "*stellarum oculi*," and Juliet, or any Italian as well as every English girl, has seen the eyes and nose, &c., of the full moon. That the word is not *Runaway's* seems to me decided; no one who adopts it is agreed as to what it is, and hardly one accepts it even when differing as to its meaning. I trust Dr. Ingleby will not misunderstand me, but where I think myself right I feel bound to defend.

BRINSLEY NICHOLSON, M.D.

#### NOTE ON A QUESTION OF THE HOUR.

THERE are two reasons, one personal and one general in its bearing, why I should trouble the *Athenæum* and myself with a word—that word shall be as brief as I can properly make it—on a subject of late so hotly and so loudly debated in the Parisian world of letters that some echoes of the wrangle have crossed over to the borderland of our own. And first let me set down the mere egoistic reason, and so have done with that minor part of the matter.

For six months together—from July 9th, 1876, to January 7th, 1877—the pages of the magazine called *La République des Lettres* were distinguished or disfigured by the weekly instalments of a story or a study from life, called '*L'Assommoir*,' and written by M. Émile Zola. During all those weeks my name continued to appear on the cover of the magazine among the names of its other contributors; a list on which I account it as no small honour to have seen that name enrolled. But during all those weeks not a line from my pen appeared on any one of the pages inside that cover.

Between the first week of them and the last, a single number of the magazine was made luminous and fragrant by the appearance of a poem on which I said my say some time since in these columns—or said at least some feeble and inadequate part of what I would fain have been as competent as I found myself incompetent to say. For that single week the publication of '*L'Assommoir*' was suspended. It can surely be no impertinent or unreasonable assumption if we infer—I know nothing personally on the subject—that for this momentary suspension there can be but one of two reasons assignable. Either Victor Hugo had distinctly stipulated that so it should be, as a peremptory condition of his contributing at all; or the conductors of the magazine felt by instinct that to act otherwise would be a gross and hideous outrage on the simplest and deepest instincts of human decency. In the one case they knew, in the other case they felt, that on this matter the highest in station among their contributors was or must be of one mind with the humblest, and (probably in

the one case, as assuredly in the other) would as soon have flung any poem of his in the fire as have permitted it to come before the world cheek by jowl with a chapter of '*L'Assommoir*.'

This may seem a hard thing to say of a book which has found, I believe, its champions (however few and far between) among men of good repute; and which is, I know, the work of an author whose public character as a man of high ability is unquestionable, and whose private character—I am ready to take his own printed and published word for it—is such as cannot be refused to a man of simple and modest habits, of blameless and unambitious life. Such is M. Zola's plea, put forward on behalf of his book and of himself with the quiet force of unmistakable sincerity. But surely it needs not a tenth part of his intelligence to anticipate the instant rejoinder which inevitably must rise to any possible reader's lips. *Quid ad rem?* What in the name of common sense, of human reason, is it to us, whether the author's private life be or be not comparable only, for majestic or for infantile purity, to that of such men as Marcus Aurelius or St. Francis of Assisi, if his published work be what beyond all possible question it is—comparable only for physical and for moral abomination to such works as, by all men's admission, it is impossible to call into such a court as the present, and there bring them forward as the sole fit subjects of comparison; for the simple and sufficient reason, that the mention of their very names in print is generally, and not unnaturally, considered to be of itself an obscene outrage on all literary law and prescription of propriety?

To bring proof that I have said no harsh or unjustifiable word on this subject is—unluckily for myself, and obviously to my reader—a thing utterly out of the question. To transcribe the necessary extracts would for me—I speak seriously, and within bounds—would for me be physically impossible. For the editor of any known publication in England to print them would be morally impossible. But this much, I think, it is but proper and necessary to say of them. They are divisible into two equally horrible and loathsome classes. Under the one head I rank such passages as deal with physical matters which might almost have turned the stomach of Dean Swift. The other class consists of those which contain such details of brutality and atrocity practised on a little girl, as would necessitate the interpolation of such a line as follows in the police report of any and every newspaper in London:—"The further details given in support of the charge of cruelty were too revolting for publication in our columns."

One question remains to ask: Whether anything can justify, whether anything can excuse, the appearance of such a book as this against which I have said the least that is possible to say, in the mildest terms that are possible to use. To me it seems, on the whole, that nothing imaginable can. To others it may seem that one thing conceivable might. Considering the book, so to speak, as a medical drug of the purgative or emetic kind, they might hope or they might allege that it might remove,—that it might at least allay,—if duly administered or applied, the malady described in it as eating out the vitals of so many among the poorer class in Paris. And if we could know or if we could believe that one family might thus be saved from sinking into so horrible and foul a Malebolge as slowly or swiftly swallows up the several families whose history is here set down,—if we could conceive of such a result as possible, I would not be slower than another to admit or to consider the force of this sole extenuating circumstance. But let us notice what is implied by such a plea. Nothing less is implied by it than this:—that such families as these are likely to take in such magazines as that which gave generous but incongruous shelter to the horrible homeless head of this wandering abomination—to a book which could find no other harbour, no port of refuge but this. The first chapters of '*L'Assommoir*' had appeared elsewhere—I know not in what other magazine. But no sooner did the conductors of that magazine become aware what

manner of chapters lay behind or loomed ahead, than they refused to continue the publication—signified imperatively to M. Zola that he must take his unutterable wares elsewhere; that he must—was ever the phrase apter or more pertinent?—must drive his pigs to some other market. And this herd of worse than Gadarean swine, possessed by a devil whose name was not Legion but Sterquilinius, ran down into no Dead Sea, but through the unhappily open gate of a quiet little garden of letters, fashioned only to receive such guests as art and poetry and the brightest brood of fiction—and all these in the main of a somewhat strangely refined and delicately eclectic sort.

One word before I close—one last egoistic word of irrepressible even if damnable iteration. It is perhaps possible that to some reader the substance of this note may suggest some suspiciously suggestive reminiscence of "the Puff Oblique." I can desire no heavier punishment for any one whose mind could give entrance to such a shameful and insulting thought than that he should act on it, and read '*L'Assommoir*' from the first page to the last; a thing which I confess I most certainly have not done, and most assuredly could not do. If he does not find this perusal a most heavy and most loathsome form of judicial retribution, a chastisement comparable to none in Dante's hell but that inflicted on the damned whose scalps were so densely overlaid with something I cannot here mention (as M. Zola would) by name—to borrow a bold phrase from Mr. Browning, so "immortally immersed"—that Dante could not see whether the crown were shorn or unshorn,—if he feels otherwise or less than this, he is not one for whose possible opinion or imputation I ever could greatly care. And herewith I thankfully wash my hands for ever of the subject, as I hopefully desire to cleanse my memory for ever from all recollection of the book; reiterating simply, on my own poor personal behalf, that whether it were or were not an accident which allowed not one line of this work to appear in that number of the magazine made sweet and splendid by the passing touch of Victor Hugo, it was by no manner of means an accident which during all the weeks and all the months of its long and loathsome progress kept out of the desecrated pages of *La République des Lettres* any line of verse, any message of prose, from the hand of

A. C. SWINBURNE.

#### THE DATE OF CAXTON'S RETURN TO ENGLAND. Hampstead, June 8, 1877.

NOW that the Caxton Celebration is close at hand, it may not be uninteresting to your readers to point out a piece of fresh evidence—hitherto unknown, as far as I can ascertain—with regard to the exact date of Caxton's return into England. In a volume of the 'Collectanea' of Camden, among the Cotton MSS., I discovered the following entry in his own hand, "In the year 1471, William Caxton, Mercer and Merchant of London, brought it into England, where the Abbot of Westminster, well liking the device, imprinted the destruction of Troyes, the first booke w<sup>ch</sup> was ever imprinted in England." This gives a strong support to the independent testimony of Stow, who also gives the date 1471 in his 'Survey of London.' It is quite impossible to believe that Caxton, who had held such a high position at Bruges, and had lived for thirty years in connexion and correspondence from abroad with the Mercers' Company at home, could sink suddenly into such utter oblivion and silence as not to be once mentioned in his adopted city for more than six years. On the other hand, it is only natural that, returning to his native country after an absence of so many years, he should have passed a life of retirement and obscurity, holding no official position, and unknown by fame in the vicinity of his new residence. As to any data founded on his well-known device, no conclusions could be more erroneous or absurd. It is absolutely certain that Caxton never saw or heard of the use of such a figure as is taken for the numeral seven on his device, it was invariably formed like

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a pair of open compasses at that time, and that is the shape of that figure as always used by him. As regards the other character, it is, undoubtedly, like the numeral four as used about that period, but our printer never used it himself, his figure being almost identical with the four now in use, as may be seen in many of his books.

EDWARD SCOTT.

### Literary Gossip.

THE editorship of the *Economist*, which has not been filled up since the death of Mr. Walter Bagehot, has now been jointly undertaken by Mr. Lathbury and Mr. Inglis Palgrave.

THE "improved" scale of pay offered by the Treasury to the staff of the British Museum appears to be as unsatisfactory as we predicted it would be. Keepers of departments will receive, it is said, an extra 100*l.* a year, after waiting some time for it, but they will be almost the only persons benefited. Assistant-keeperships are to be abolished, and the salaries of assistants will commence at 100*l.* instead of 200*l.* Nothing will be done for the attendants, and all that the assistants will gain will be the addition of "duty pay," given to those among them who are left in charge of a department during the absence of its keeper. The Treasury still rates the services of a scholar who has spent two score years in the British Museum at a level with those of one of its own junior clerks. What is wanted at the British Museum is not a slight tinkering here or there, but a thorough overhauling. When the natural history collections go next year, or the year after, to South Kensington, it is to be hoped that a Royal Commission will be appointed to consider what ought to be done with the antiquities, the library, and the prints and drawings, all of which are to remain in Bloomsbury. If presided over by a competent scholar, ruling a staff of good men fairly paid, the reorganized British Museum may be made the noblest institution of its kind in the world. It may even prove possible to complete the catalogue of the magnificent collection of printed books, a catalogue which, after occupying an immense staff more than thirty years, has reached only the letter *S*, and is, as yet, unprovided with any sort of index. The economists, who object to paying fair salaries to the scholars they employ, will be astonished if they ever learn what the as yet unfinished catalogue has cost the nation.

MR. DARWIN will contribute to the July number of *Mind*, a 'Biographical Sketch of an Infant,' being the record of a series of careful observations on the early mental development of one of his sons. In the same number, M. Th. Ribot will have an article on 'Philosophy in France.'

A DISCOVERY of much literary interest has been made in a region that would have seemed unlikely enough to yield such a treasure. The long-lost 'Poetry for Children,' by Charles and Mary Lamb, published in two tiny volumes at Godwin's Juvenile Library, in 1809, has, at last, been found in South Australia, in the possession of the Hon. Mr. Sandover, of Adelaide, and, through his courtesy, has been transmitted to the country of its birth and publication. The total disappearance for so many years of a book of

which a whole edition was rapidly sold off at the time is a striking testimony to the power of destruction possessed by children. In the forthcoming number of the *Gentleman's Magazine*, a paper will appear, containing an account and description of the volumes, with extracts from them. The poems are eighty-four in number, and of these only twenty-nine were hitherto known.

MESSRS. PUTTICK & SIMPSON will sell by auction, during the season, the library of the late Mr. John Oxenford.

MR. GLADSTONE will contribute to the forthcoming number of the *Contemporary Review* an article on Rajah Brooke and Borneo.

THE Bill for the destruction of useless public Records has been read a second time, but there is still an opportunity of amending it in Committee, which is fixed for Monday next. We have reason to believe that, in lieu of the existing provision, which practically vests the operation of the measure in the Master of the Rolls alone, a clause will then be moved by a member on the Conservative side of the House, providing for the appointment of a mixed Commission to decide upon the value of all documents selected for destruction. The proposed Commission is to consist of the Deputy-Keeper of the Public Records for the time being, or in default of his acting, a Record officer to be nominated by him; of the Chief Assistant-Keeper for the time being; of an officer of the British Museum, to be nominated by the Trustees; of an officer of the College of Arms, to be nominated by the Chapter; and of a Fellow of the Society of Antiquaries, to be nominated by the Council. This scheme seems comprehensive enough to embrace all interests, and would provide security against risk.

THE Heralds College has unanimously passed a resolution proposed by Rouge Croix against the bill. A sub-committee of the British Archaeological Association, consisting of Mr. Loftus Brock, Mr. Thompson, of the British Museum, and Rouge Croix, has drawn up a very sensible statement of some of the most obvious objections to the schedule and Bill, and forwarded a copy to each Member of Parliament who is a Member of the Association.

A WORK on Montenegro by the Rev. William Denton will be published next week. Besides a brief history of the country, the volume will contain authentic information concerning boundaries, productions, character of people, education, and other subjects.

THE Cobden Club is about to publish a number of Reports on the Budgets of foreign countries, edited by Mr. Probyn. The committee of the Club will issue an edition of 5,000 copies for special circulation.

MESSRS. HANSARD'S Monthly List of Parliamentary Papers for May contains forty Reports and Papers, twenty-seven Bills, and twenty-five Papers by Command. Among the first may be noted, Statements and Abstracts of Accounts of Life Assurance Companies for the Year ended December, 1876; Correspondence on the East India Scandal ("Mr. Fuller and Mr. Leeds"); Return showing the Monthly Quantities of Meat imported at each Port, in continuation of Paper No. 151; and Return of Local Taxation in England and Wales for the Years 1875, 1876. Among the

Bills, now habitually denoted by the shortest possible titles, occur the phrases "Habitual Drunkards," "Exoneration of Charges," and "Bishoprics." The Papers by Command include the Thirty-seventh Annual Report of the Deputy-Keeper of Public Records; the Twenty-ninth Report of the Ecclesiastical Commissioners; the Ninth Report of the Deputy-Keeper of Public Records in Ireland; the Thirty-ninth Report of the Loan Fund Board of Ireland; the Thirty-second Annual Report of the Inclosure Commission; and the Report of the Tithes Commission for the Year 1876. Papers relating to Turkey, from No. 14 to No. 18, are also included in the list.

THE remarkable memoir of Mr. Carlyle in the new magazine, called the *Biographical Magazine*, and which is based on the autobiographical character of 'Sartor Resartus,' and a careful collection of facts, is written by Mr. Frederick Martin, and has had the good fortune to be corrected for a second edition by the authority of the venerable subject of the memoir.

"H. A." writes to us:—

"May I ask the Editor of 'Benjamin Robert Haydon: His Correspondence and Table-talk...' (Chatto & Windus), for what reason he has dated the letter from Sir Walter Scott to Haydon, printed in that work (vol. i. p. 346), more than fifteen months earlier than Haydon's marriage (10th October, 1821), and more than two years and five months earlier than the birth of the eldest child of that marriage (12th December, 1822)? (I take my dates from Mr. Tom Taylor's 'Life of Haydon.') My reason for asking the question is that in Sir Walter Scott's letter a son of Haydon's and a 'Mrs. Haydon' are both mentioned. Was the painter twice married?"

THE forthcoming (June) part of the *Journal* of the British Archaeological Association will contain, among other contributions of an interesting character, the following important papers: 'The History and Literature of the Ancient Cornish Language,' by H. Jenner, with autotype fac-similes from MSS. in the British Museum; 'Remarks on Celtic Monuments,' by T. Wise, M.D.; 'Tintagel Castle,' by the Rev. Prebendary Kinsman; 'Notes on the Men-an-Tol and Chywoon Quoit, Cornwall,' by C. W. Dymond, with new and accurately surveyed plans; 'The Ancient Boroughs of Cornwall,' by R. N. Worth; 'Notes on the Scilly Isles,' by the Rev. S. M. Mayhew; 'Troy and its Analogy to Mycenæ,' by Dr. Schliemann; and 'Recent Discoveries of Roman Kilns at Colchester,' by E. P. L. Brock, F.S.A.

AMONGST the valuable manuscripts and rare books sold by Messrs. Sotheby, Wilkinson & Hodge on Monday last, an autograph treatise of John Locke, on 'The Being of God, and the Immortality of the Soul,' a small volume of 477 pages, produced 42*l.*; a Latin Psalter of the twelfth century, 93*l.*; a Latin Psalter of the fourteenth century, with inscription in English, desiring prayers "for the soules of Symon Rice and Letyce his wyffe," 50*l.*; a Psalter printed in 1492, with woodcuts, 67*l.*; an imperfect copy of the Ximenes Polyglott Bible, 20*l.* 5*s.*; Taylor, the Water-Poet's works, 21*l.*; Eyton's Shropshire, 20*l.* 10*s.* The day's sale produced 935*l.* 6*s.* 6*d.*

MR. PEARSON, of York Street, will shortly issue, in fac-simile, 'Jerusalem: the Emanation of the Giant Albion,' by Wm. Blake, 1804. The original, which is in a hundred pages



folio, is, we need hardly say, one of the rarest as well as the most important and characteristic of Blake's works, and is the subject of lengthened description in Gilchrist's *Life of Blake*. The impression is limited to subscribers.

THE catalogue of the Arabic MSS. in the Library of the India House, made by Prof. O. Loth, of Leipzig, has just appeared. This collection, containing 1,050 numbers, is chiefly important for Mohammedan law, philosophy, and theology, and in some respects also for poetry.

THE December number, 1876, of the *Transactions of the Academy of Vienna* contains a minute description of the Latin MSS. of the early Fathers, to be found in the British Museum, in the libraries of Oxford, Cambridge, Durham, Ashburnham Place (the library of the Earl of Ashburnham), Cheltenham (Sir Thomas Phillipps's library), and Holkham (the library of the Earl of Leicester). The author of this interesting bibliographical essay is the well-known Prof. Karl Zange-meister, head librarian at Heidelberg.

WE print below a letter we have received from Mr. Harrison, Windsor Herald and Registrar of the Heralds College, although our paragraph was so clearly worded that we can hardly suppose any one has misunderstood it:—

"As the paragraph in the *Athenæum* of the 19th of May, announcing the preparation of a 'condensed edition of a Peerage and Baronetage' by Mr. Foster, with the names of Sir Albert Woods (Garter) and Mr. Edward Bellasis (Blue-mantle) being mentioned, may lead the public to suppose that the work in question has the sanction of the College of Arms, I am directed by the Chapter to inform you that such is not the case, and that neither that nor any other Peerage has such sanction."

## SCIENCE

*The Functions of the Brain.* By David Ferrier, M.D., F.R.S. (Smith, Elder & Co.) (Second Notice.)

IN our last notice we described the general state of the inquiry, when it was discovered, about seven years since, by Hitzig and Fritsch, that the application of a continuous electric current to particular convolutions, and to particular parts of convolutions, gave rise to definite co-ordinated movements of particular groups of muscles. The inquiry was soon afterwards taken up by Dr. Ferrier, who found the application of the interrupted current known as "faradization" more effective; and the general result of their combined observations upon dogs, cats, monkeys, and other mammals, is that they have been able to map out a large part of the convolutions of the region just specified as common to them all into a number of precisely limited areas,—the stimulation of each producing a distinct and specific movement, very commonly requiring the combined action of several muscles, whilst stimulation of a large surface produced general convulsions. These co-ordinated movements correspond in a remarkable manner with those by which each creature ordinarily executes its purposes and expresses its emotions; and it is most singular to see them executed by an animal rendered completely insensible by chloroform,—a cat, for example, when a particular spot was "fara-

dized," starting up, throwing back its head, opening its eyes widely, lashing its tail, panting, screaming, and spitting as if in furious rage; whilst a dog, when a different spring was thus touched, held up its head, opened its eyes wide with the most animated expression, and wagged its tail in a fawning manner.

Other parts of the cerebral surface were found quite unsusceptible to this kind of stimulation; and some of these are regarded by Dr. Ferrier, partly on anatomical grounds, and partly from observation of the actions of the animals after their destruction or removal, as centres of different kinds of sensation—visual, auditory, tactile, olfactive, and gustatory. We shall presently see grounds for seriously doubting this conclusion; and if there be any ground for such localization, we think it much more probable that these are centres of perception than of sensation.

Whatever view we take of the causation of the definite and purpose-like movements called forth by the electric stimulation of the convoluted areas, the discovery is one of the greatest interest and importance. We have ourselves been of opinion from the first, that they do not prove (as they have been supposed to do) that the Hemispheres are the true co-ordinating centres of these movements. If, for instance, the faradization of a particular convolution should make an animal cough, it would be none the less clear to us that the act of coughing is under the immediate direction of the lower centres, and that the cerebral stimulation only takes the place of the bronchial or laryngeal. And the whole course of subsequent inquiry, particularly the experiments of Prof. Burdon Sanderson,—of which we do not think that Dr. Ferrier takes sufficient account,—lead to the conclusion that other movements of this class have their proper centres in the basal ganglia, and that the function of the localized cortical areas in exciting them is simply that of transmitting to them, through what Reil called the "nerves of the internal senses," the particular stimuli which under other circumstances come to us through the nerves of the external senses,—as when we are made to wink or start by a noise, to cough or sneeze by a laryngeal or a nasal irritation, to laugh by tickling, or to yawn by seeing or hearing another person do so.

Dr. Ferrier endeavours to fortify his position by an elaborate series of experiments, which consist in removing particular cortical areas by the knife or an incandescent wire, or in destroying their functional activity by an injection of chromic acid, or otherwise. But we feel bound to say that we regard such experiments as by no means satisfactory. It has been known from the time of Flourens that severe injuries of great nervous centres produce a temporary paralysis of parts of the apparatus not directly implicated in them; this "inhibitory" action being recovered from after a time, if the animals can be kept alive long enough. It was thus that John Reid (whose short life-work left a more permanent impress on physiological science than the long career of Magendie) established that the effect of section of the nerves of the stomach in stopping the secretion of the gastric juice is temporary only; so that, as the secretion recommences after a time, it cannot be dependent (as was then commonly supposed) upon nervous influence. And the recent

experiments of Hermann, of Carville and Duret, and particularly of Goltz, have shown that the amount of functional mischief done, and the speediness and completeness of the recovery, depend, not so much upon the locality operated on, as on the quality of brain-substance removed. One of the localizations which Dr. Ferrier supposed himself to have established by his method, was that of the visual sense, in a portion of the posterior part of the hemispheres, the faradization of which excited no movements; but Goltz has shown that whilst any severe injury of the cerebrum is attended with temporary diminution or even with complete loss of sight, the visual sense returns after a time in a degree sufficient to direct the movements of the animal, though such visual perceptions as depend on past experience are either absent or very dim. And thus Dr. Ferrier's results, when interpreted by the light thrown on them by other inquiries, seem to us confirmatory, instead of contradictory, of that doctrine of the essential independence of the Basal Ganglia, as the centres of sensory impressions and of the movements performed in response to them, and of the superadded character of the Cerebral Hemispheres, as the instruments of proper mental faculties, which other modes of research had concurred in rendering probable.

Whilst disagreeing, however, with some of Dr. Ferrier's deductions from the results of his experimental researches, we feel bound to express not only our admiration of the ability with which they have been conducted, but our high appreciation of the excellent digest he has given of the labours of his predecessors. Exceptions might, doubtless, be taken to some of his statements, and omissions pointed out, by those who, like ourselves, look at the subject from a different point of view. But these faults are so trivial in comparison with the general value of the work, that it would be invidious to do more than notice their existence. And nothing could be more modest than Dr. Ferrier's own statement, that while "the discovery of the electric excitability of the brain by Fritsch and Hitzig has given a fresh impetus to researches on the functions of the brain, and thrown an entirely new light on many obscure points in cerebral physiology and pathology, we are still only on the threshold of the inquiry." Any one who desires to advance it further must carefully study this volume in the first instance; and we should recommend him not to be in too great a hurry to call in question any of Dr. Ferrier's statements of fact, even when he may think the conclusions he draws from them most open to criticism.

## GEOGRAPHICAL NOTES.

THE latest letters from Lieut. Kitchener, the officer in charge of the Survey of Palestine, are very satisfactory. The country is perfectly quiet, though rumours are always flying about, and native Christians are constantly coming to the surveyors' camp for advice and promise of assistance. The only difference which the war has hitherto made is that Lieut. Kitchener finds it necessary to attach a Turkish soldier to each member of the party. This prevents misconception as to Russian spies—a new danger to Syrian travellers. The first camp was pitched at Haifa, where the detail of the Acca Plain was worked in, and the line of levels between the Mediterranean and the Sea of Galilee was filled in between Mejdal and the former sea. From Haifa Lieut. Kitchener moved

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to Tiberias, from Tiberias to Safed, where, thanks to Abd el Kader's letters and the effect of the heavy fine, the party met with an excellent and most friendly reception; from Safed to Meiron, and from Meiron to Taiyibeh, from which place the last letters were written. The number of square miles surveyed was, on the 25th of May, 550. Lieut. Kitchener hoped to get the remaining part of Northern Palestine finished by the end of July. The Committee have urged upon him the necessity of making no delays for excavation or examination of special sites, as it is above all things desirable, in the present uncertainty, to complete the map. Not much has therefore been reported in the way of archaeological discovery. Two synagogues were discovered near Meiron, previously unknown. Four dolmens were also found in the neighbourhood of the same camp, all small, two having names. The western shores of the Sea of Galilee form part of the work, and Lieut. Kitchener has sent home an interesting paper on the sites on the shores of the lake. This will appear in the July number of the Society's periodical, illustrated by two sketches of the much-talked-of fountains, drawn and presented to this fund by Captain Hamilton, R.E., who was with Lieut. Kitchener for some weeks. The actual level of the lake has also been ascertained at last. A report on this subject has been sent home for the British Association, who, three years ago, granted 100*l.* for this special object. Notes from Lieut. Kitchener's reports and Lieut. Conder's work at home will be given next week.

Dr. Schweinfurth has returned to Cairo from an extended trip through the western desert of Egypt. He spent altogether fifty-six days upon his journey. We shall publish an account of his experiences next week.

## SOCIETIES.

**ROYAL.**—June 7.—Sir J. Hocker in the chair.—The Annual Meeting for election of Fellows was held, and the following were elected: Prof. J. Dewar, Sir J. Fyfe, M.D., Rev. N. M. Ferrers, T. R. Fraser, M.D., B. H. Hodgson, J. W. Judd, W. C. McIntosh, M.D., R. M'Lauchlan, Prof. J. W. Mallet, H. B. Medlicott, H. N. Moseley, Prof. O. Reynolds, W. Roberts, M.D., Prof. J. Thomson, and Prof. W. Turner.

**ASTRONOMICAL.**—June 8.—W. Huggins, D.C.L., President, in the chair.—The following gentlemen were elected Fellows:—Major-Gen. J. Baillie, Messrs. T. Brewin, G. Calver, J. Campbell, and W. F. Denning.—The President mentioned that Mr. Stone, the Government astronomer at the Cape of Good Hope, had just issued a volume of very useful tables for facilitating the computation of star constants. He had received a letter, requesting him to announce to the Society that Mr. Stone would be happy to receive applications for copies from any astronomers to whom they would be of service.—Mr. Marth explained some diagrams illustrating the triple conjunction of Mars and Jupiter, which will take place in the autumn of the present year. He also gave an account of the more important triple conjunctions which have taken place since the days of Tycho Brahe. In 1742-3 there was a conjunction of Mars and Jupiter, when the two planets came so close together that they must have appeared as one star, there being only 44' between the two limbs.—Mr. Gill explained an instrument for measuring any systematic error which might arise in his observations of the opposition of Mars from the want of sphericity of his eye. He said if a person draws a circle round a halfpenny, and endeavours to place a dot at the centre of the circle, he will very probably find, upon turning the paper upside down, that the place of the dot now seems to be either a little above or a little below the centre of the circle. The amount of this error differs with different observers. The instrument which he had prepared was to be observed from a distance with a heliometer; it enabled him to place a luminous point, first on one side, and then on the opposite side of a luminous disc. The artificial star is

brought to the centre of the disc representing the planet, and the instrument is then reversed, and the error of the centering observed. He would thus be able to make the requisite allowance for any systematic error which might arise in his observations of the planet.—The following papers were also read:—‘On Collimating the Axis of Reversible Instruments, such as Equatorials, Transits, and Altazimuths, by testing for Parallax developed on Distant Scales,’ by Dr. R. Pigott; ‘Occultations observed at Windsor, New South Wales, in the year 1876,’ by Mr. J. Tebbutt, jun.; ‘Note on the Arc of Light seen round Venus in Transit,’ by Mr. R. A. Proctor; ‘Note on Some of M. Stephan's New Nebulae,’ by Dr. J. L. E. Dreyer; ‘Description of Observatory at Higher Bebington, Cheshire,’ by Mr. R. C. Johnson; ‘Note on the New Inequalities in the Moon's Longitude, pointed out by Mr. Neison,’ by Prof. S. Newcomb; ‘On the Collective Light and Distribution of the Fixed Stars,’ by Mr. J. I. Plummer; ‘On Two “Flats” on the Moon's Limb, observed March 23, 1877,’ by Lord Lindsay and Dr. Copeland.—At the close of the Ordinary Meeting a Special Meeting was held, to consider some proposed alterations in the bye-laws. On the motion of Lord Lindsay, the consideration of the proposed amendments was deferred till the February meeting.

**GEOLOGICAL.**—June 6.—Prof. P. M. Duncan, President, in the chair.—The Rev. C. Leach, Messrs. W. May, J. W. Myers, and J. F. Pagen were elected Fellows.—The following communications were read: ‘On the Rank and Affinities in the Reptilian Class of the Mosasauridæ, Gervais,’ by Prof. R. Owen; ‘Note on the Occurrence of the Remains of Hyænarctos in the Red Crag of Suffolk,’ by Prof. W. H. Flower; ‘On the Remains of Hyposodon, Porthenus, and Ichthyodectes from British Cretaceous Strata, with Descriptions of New Species,’ by Mr. E. T. Newton; and ‘On the Pre-carboniferous Rocks of Charnwood Forest,’ Part I, by the Rev. E. Hill and the Rev. T. G. Bonney.

**SOCIETY OF ANTIQUARIES.**—June 7.—F. Ouvry, Esq., President, in the chair.—This being an evening appointed for the election of Fellows, no papers were read.—The following gentlemen were, at the close of the ballot, declared to be elected: The Right Rev. G. R. Mackarness, Bishop of Argyll, Viscount Hardinge, Lord Ronald C. S. Leveson Gower, The Rev. H. G. Jebb, Messrs. W. C. Metcalfe, J. E. Gardner, H. S. Ashbee, W. Money, J. E. Worsley, T. G. Rylands, A. G. Harland, W. Myers, and J. Pike; and, as Honorary Fellows, M. F. Morand, and M. E. Chantre.

**BRITISH ARCHEOLOGICAL ASSOCIATION.**—June 6.—H. Syer Cuming, Esq., in the chair.—It was announced that H.R.H. the Prince of Wales had again consented to be patron of the Association during the Congress to be held in August at Llangollen.—Rubbings and several views of inscribed stones of early date were exhibited by Mr. Irvine, among which were several from North Wales, and a remarkable slab of interlaced work recently found at St. David's Cathedral.—Mr. Halsey exhibited several early deeds and a capital impression of the Great Seal of Elizabeth, which were described by Mr. De Gray Birch.—The Chairman exhibited several objects of interest recently found at Clerkenwell, and Dr. Kendrick sent an ale-jug of rare workmanship.—Mr. L. Brock exhibited a costrel of remarkable form found in Newgate Street; the Rev. S. M. Mayhew described several charming specimens of early glass; and the Rev. C. Boutell presented and described several objects of interest to the Association.—A large series of medals of the family of Oliver Cromwell were described by Mr. Henfrey.—A paper, by Mr. Dymond, was read, descriptive of some little-known stone circles and megaliths in Cumberland.—Mr. R. S. Furguson reported the discovery of Roman stockades around Carlisle; and Mr. Prigg described at length the Roman villa

recently excavated by him at Icklington, Suffolk.—Mr. Thompson read a paper ‘On an Unpublished Inventory of Robert de Morton,’ a document of much interest of the fifteenth century, and relating to a kinsman of Bishop Morton, of Ely.—Mr. Tom Burgess described some remarkable earthworks close to Kenilworth Castle, which have been hitherto overlooked. They are of early date, and several pre-historic implements were exhibited. The mediæval camp thrown up during the siege of the castle was also described.—The concluding paper was by Messrs. Bramble and Reynolds, ‘On the Recently-discovered Tile Pavement on the Site of the Original Refectory of Old Cleeve Abbey,’ and was illustrated by drawings of the remarkable series of heraldic tiles, which are in perfect preservation. In the absence of Mr. Reynolds, his paper was read by Mr. G. Wright.—Mr. Brock announced the discovery of Roman remains at Cirencester; and the investigation of early fortifications recently traced at Tamworth was also reported.

**ARCHEOLOGICAL INSTITUTE.**—June 8.—Lord Talbot de Malahide, President, in the chair.—A Special Meeting was held.—A large assemblage of members and visitors attended, amongst them being the Duke of Argyll, the Lord Houghton, the Right Hon. W. E. Gladstone, Sir S. Scott, Sir W. Drake, the Archimandrite, the Greek Minister, the Hon. M. Mostyn, Karl Blind, Mr. R. Browning, &c.—Mrs. Schliemann read a paper ‘On the High Culture of the Ancient Greeks; the Agents who contributed to it; the Reasons of its Decay; the Advantages of the Language of Plato; and, further, of the share the Authores have taken in the Discoveries at Troy and Mycenæ.’ In speaking of the perfection attained in science, arts, poetry, &c., by her ancestors, Mrs. Schliemann referred in terms of enthusiasm to Homer as one from whom not only orators and statesmen, but painters, poets, and sculptors had freely borrowed some of their noblest ideas. The conclusion of the memoir consisted in an earnest appeal to the matrons of England to teach their children the language of Homer and Plato.—Dr. Schliemann made some observations on the reasons for the high condition to which the Greeks had reached, and stated his belief that the English pronunciation of the Greek language was purely conventional, and that the ancient Greek was spoken with the modern Greek pronunciation a thousand years ago.—Mr. Gladstone took up this part of Dr. Schliemann's argument, declaring that he was not a convert to the claims of modern Greek pronunciation as representing the Homeric. He protested also strongly against confounding accent with emphasis. The Greeks, he believed, had grown in their sense of colour, and might have grown, too, in their sense of sound. The unravelling of the mysteries of Greek mythology was still an unsolved problem. The real explanation of the greatness of Grecian art was the Greek custom of panting after a perfection to which they could never reach, and the profoundly religious idea which was the root of their national life. Thus arose a sublime idealism in literature, poetry, art, and politics. Dr. and Mrs. Schliemann he declared to be deserving of the highest eulogium for the energy and enthusiasm which characterized all their labours in Homeric archaeology.

**LINNEAN.**—June 7.—Prof. Allman, President, in the chair.—Dr. M. Masters read a paper, ‘On the Morphology of Primroses.’ There has been much discussion about the superposition of the stamens to the petals, the free central placenta and the nature of the ovules in the Primulaceæ. From a lengthened study and comparison of the development of the flower, minute structures, and phenomena of monstrosities, the author arrives at conclusions differing somewhat from those hitherto published. Cultivation, he believes, is not the reason of the frequent structural variation, for deformed Primulaceæ in the wild state are far from uncommon; indeed, the wild primrose itself is very much subject to such changes.

Certain genera and species are more frequently found deformed than are others; for instance, the cowslip is less subject to change than is the primrose. Entering into all the more important variations observed by the author, and recorded by others, in various parts of the flower, he sums up: 1. That the petals of most Primulaceæ are late outgrowths from the receptacular tube. 2. That the placenta is a direct prolongation of the receptacle or axis, and without apex or side connexion with the carpels. 3. The placenta occasionally in monstrous flowers arises from the margin or centre of the carpel, but sometimes is detached, the detached placentæ cohering like a solid column. 4. Staminal and carpellary leaves may occasionally be divided or lobed. 5. The ovular coat is essentially foliar, representing blade or undivided leaf, and not a direct production from axis. 6. Processes of carpellary leaf may be infolded, thus forming secondary carpels.—The Rev. G. Henslow followed by a 'Note on the Causes of Numerical Increase of Parts of Plants.' In this he classified the various methods and causes of the increase of parts of leaves and floral whorls, more especially with the view of limiting each of the various kinds to its proper cause respectively.—The Secretary briefly indicated the contents of a paper by Mr. M. Hartog, 'On the Floral Development and Symmetry in the Order Sapotaceæ.' From the extracts read of this somewhat technical communication, it appears the author, from observation of growing plants in Ceylon, has independently brought forward further evidence tending to the same results propounded by the two foregoing home botanists.—A paper 'On the Nymph Stage of the Embiids, with Notes on the Habits of the Family, &c.,' by Mr. R. M'Lachlan, was read. He stated that in 1837 Prof. Westwood (in *Trans. Linn. Soc.*) instituted the characters of Embia, a genus of insects allied to the white ant. Lately, therefore forty years after, Mr. Michael discovered some orchids partially destroyed by an insect found to belong to the Embiids; and the nymph stage obtained fills a gap in its history. Mr. M'Lachlan, in allusion to the insect's habits, states that M. Lucas and others mention its being carnivorous, and spinning a silken web like that of a spider, but which he believes to be for protection from its enemies, while he doubts its carnivorous habits, regarding it as probably a vegetable feeder. He then entered into the subject of systematic position, structure, distribution, number of species, concluding with a detailed description and zoological remarks on those now known. He observed that the larva of a species of Embia has been noticed in fossil amber. The living forms inhabit both hemispheres at spots wide apart. None are known from Australia.—Mr. G. Busk verbally explained the more important points in the succeeding paper, viz., 'Observations on British Polyzoa,' by the worthy field naturalist, Mr. C. Peach. The latter has faithfully described and delineated a number of forms of this marine family, some of which he considers as new to science, and of other known genera and species he adds much information regarding their habits and history. For instance, *Scrupocellaria scruposa* he finds has tubulous wool-fibre-like roots, armed with spines, by which it attaches itself to certain sponges, &c.—A notice of the Lichens of the Challenger Expedition, by the Rev. J. M. Crombie, and 'On Crustacea inhabiting certain Hollow Sponges,' by Mr. E. J. Miers, were two papers read in brief abstract.

ENTOMOLOGICAL.—June 6.—J. W. Dunning, V.P., in the chair.—M. R. Oberthür, of Rennes, France, was elected a Foreign Member.—Mr. J. W. Douglas exhibited sixteen species of Psyllide, taken by him during the latter half of 1876. Four of the species were new to this country; and Mr. Douglas took the opportunity of calling the attention of the Members to the wide field for investigation offered by these insects.—Mr. F. Grut exhibited a white downy nest from Jamaica.—Mr. H. Goss exhibited a dark variety of *Cleora glabraria*.—Mr. C. O. Waterhouse exhibited a

splendid new dragon-fly, belonging to the genus *Gynacantha*, from Borneo. The insect, which is more than six inches in expanse, it is proposed to call *G. plagiata*.—The Secretary read a circular from Dr. B. White, of Perth, asking entomologists to assist him with Hemiptera, as he was engaged in working out this order of insects.—Dr. Sharpe communicated a note on some species of Rhynchophorous Coleoptera, which were sent to Dr. Leconte for examination.—Mr. Pascoe made some remarks upon the foregoing note.—Mr. J. W. Slater communicated a paper 'On the Food of gaily-coloured Caterpillars,' in which he attempted to show that such larvæ generally fed on poisonous plants. Remarks were made upon this communication by Messrs. Dunning, M'Lachlan, Waterhouse, and the Secretary.

MICROSCOPICAL.—June 6.—Dr. R. Braithwaite, V.P., in the chair.—Six new Fellows were elected. M. l'Abbé Renard, of Louvain, was elected an Honorary Fellow.—A paper, by the Rev. J. Delsaulx, 'On the Thermodynamic Origin of the Brownian Motion,' was read by the Secretary, and described the observations of the author with regard to the motion of fluid in rock cavities, and molecular motion generally, with a view to establish the theory that it was due to the action of temperature. The observations had been suggested by the study of Crookes's radiometer. A letter from Mr. H. C. Sorby on the subject was also read to the meeting, and Mr. W. N. Hartley described his experiments, which led to the same conclusion.

CHEMICAL.—June 7.—Dr. Gladstone in the chair.—The following papers were read: 'On the Gases enclosed in Lignite Coal and Mineral Resin from Bovey Heathfield,' by Mr. J. W. Thomas. Four samples were examined, two of which contained much hydrated oxide of iron in the cleavages. The gases consisted chiefly of carbonic acid, carbonic oxide, nitrogen, and sulphuretted hydrogen. In one case, sulphur was sublimed off in yellow crystals; organo-sulphur compounds, mercaptan sulphide of allyl, &c., were also present in the gases. The lignites resemble cannel coal more than any other of the true coals, as regards the occluded gases; but are far less stable, decomposing, *in vacuo*, below 200° C, whilst the true coals resist a temperature of 300° C. It seems probable that the iron pyrites of true coal have derived their sulphur from that existing in organic combination in the plants from which coal is produced.—'On Apparatus for Gas Analysis,' by Dr. Frankland.—'On Narcotine, Cotarnine, and Hydrocotarnine,' Part V., by Dr. Wright. The preparation of bromhydrocotarnine hydrobromide, bromocotarnine hydrobromide, and tribromhydrocotarnine hydrobromide, is described. The second of these bodies when heated to 200° splits into a new base, *i. e.* tarconine, and a large amount of an indigo-blue substance; the latter body is very insoluble, but it dissolves in strong sulphuric acid, forming a magnificent intense-purplish solution. Bromotarconin crystallizes in fine scarlet crystals. Noropianic acid and other substances were also prepared, and their properties investigated.—'On Otto of Limes,' by Mr. C. H. Piesse and Dr. Wright. A terpene-like body, boiling at 176° C., was obtained, which yielded but little cymene. The residue in the retort, after standing from two to three months, formed a quantity of crystals; these crystals were investigated, and their composition determined.—'On Primary Normal Heptyl Alcohol, and some of its Derivatives,' by Mr. C. F. Cross. Pure cenanthol was prepared, with a specific gravity of 0.823 at 16° C. Pure heptyl alcohol is colourless, and has an agreeable odour; sp. gr. at 0° C. 0.833; boils at 175.5°. Heptyl chloride, bromide, iodide, acetate, and cenanthylate were prepared and examined; their boiling-points closely agree with those calculated by Schorlemmer.—'On the Transformation of Aurin into Rosaniline,' by Messrs. Dale and Schorlemmer. The authors find the spectrum of the hydrochloride of their new base and rosaniline quite identical; they have also prepared from

their base Hofmann's violet, aniline blue, and aniline green.

PSYCHOLOGICAL.—June 6.—Mr. Serjeant Cox, President, in the chair.—A letter from Mr. Croll, referring to his paper 'On Molecular Motion,' explained his views of "matter."—Reports of psychological phenomena were read.—A paper was read by Mr. C. Bray, 'On Automatic Mind.'—The adjourned discussion was taken on the paper reporting "Psychological Experiences."

NEW SHAKSPEARE.—June 8.—Mr. Tom Taylor, V.P., in the chair.—The new Members announced were Rev. E. G. Stone, Mr. A. A. Burd, Prof. T. R. Lounsbury, Miss A. Grahame, Mr. K. Grahame, and Mr. F. J. Soldan.—Prof. Corson (Cornell University) read a paper 'On the Versification of Shakspeare.' Dividing the poet's verse into the earlier "recitative" and later "spontaneous" styles, the reader dealt with—1. The use of rhyme, which he said was not a safe test of chronology, but depended on the tone of a play, as in the poetic and undramatic 'Midsummer Night's Dream.' He then gave the characteristics of the recitative style, (a) use of the pause, which, in part of 'Romeo and Juliet,' occurred 226 times in the middle of a foot, to 169 times at the end of a foot; in part of 'Henry IV.,' 87 times in the middle to 44 at the end; in part of 'Henry V.,' 50 times in the middle to 36 at the end. Act i. sc. 3 of '1 Henry IV.,' and Vernon's speech, iv. i., were the best instances of the recitative style. (b) Melody of vowels and consonants. Alliteration was more frequent in the recitative than the spontaneous style. 2. Some notes of the spontaneous style were the light endings, and, as in 'Cymbeline' (Imogen's Milford speech to Pisanio), the sinking of the standard measure in the varied ones; also the large use of extra-end syllables, though without Fletcher's excess, which destroyed the dramatic value of them. They sometimes gave a reflective tone to speech, struck a balance between thought and feeling—sometimes positiveness. The reader then dealt with Shakspeare's vocabulary, contrasting the Latin 'Troilus and Cressida' with the more Saxon 'Lear,' and noted the effect that Shakspeare got by his use of monosyllables, the staccato movement of which specially served the tension and abruptness of strong feeling, as in Falconbridge's speeches to Salisbury and Hubert in 'King John,' "if, thou, didst, this, deed, of death, art, thou, damn'd Hubert."

PHYSICAL.—June 9.—Prof. G. C. Foster, President, in the chair.—The following candidates were elected Members: Messrs. W. H. Northcott and L. J. Whalley.—Mr. S. P. Thompson read a paper 'On Interference Fringes within the Nicol Prism.'—At the conclusion of the scientific business of the Society, a Special General Meeting was held.

#### MEETINGS FOR THE ENSUING WEEK.

- Tues. Statistical, 7½.—The Populations of Russia and Turkey, Mr. E. G. Ravenstein; Diagrams illustrating the Accounts of the Banks of England, France, Germany, Belgium, Holland, &c., with remarks thereon, Mr. E. Seyd.
- Wed. Zoological, 8½.—Horticultural, 11.—Fruit and Floral Committee. 1.—Scientific Committee.
- Meteorological, 7.—
- Geological, 8½.—Action of Coast-Ice on an Oscillating Area, Prof. J. Milne; and seventeen other papers.
- United Service Institution, 8½.—Combustion of Fuel in Steam Boilers, Capt. H. Geary.
- Thurs. Zoological, 8½.—Man-like Ape, Prof. Garrod (Davis Lecture).
- Linnean, 8.—The Genus *Actinometra*, with a Morphological Account of a New Species from the Philippines, Mr. F. E. Carpenter; 'Peculiarities and Distribution of Rubiaceæ in Tropical Africa,' Mr. W. P. Hiern; 'Genera and Species of Australian Phytophagous Beetles,' Mr. J. S. Baly; 'Birds of New Guinea,' Part III., Mr. R. B. Sharpe.
- Chemical, 8½.—'Diamyl,' Mr. H. Grimsbaw; 'Dinaphthyl' and 'Certain Reactions between the Oxalates and Carbonates of the Alkalies and Alkaline Earths,' Mr. W. Smith; 'Thallous Platinosulphate,' Messrs. R. J. Friessell and A. J. Greenaway; 'Crystallized Barium Silicate,' Mr. E. V. Perout; 'Anethol and its Homologues,' Mr. W. H. Perkin.
- Royal, 8½.—
- Antiquaries, 8½.—Two Rolls of the Headcourts of the Lord of Man and the Isles, Mr. C. S. Percival.
- Fri. United Service Institution, 8½.—Military Study of some of the Chief Theatres of War in Europe, Lieut.-Gen. Sir E. Wilbraham.
- Sat. Quakers Microscopical, 8.
- Physical, 3.
- Botanic, 3½.—General.

#### Science Gossip.

In the last number of the *Astronomische Nachrichten* (2134), Dr. Galle gives some hitherto unpublished particulars respecting the discovery of

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the planet Neptune, which may be of interest. It appears that it was in a letter thanking Dr. Galle for some reductions of planetary observations of Roemer which he had made, and sent him some time before, that Le Verrier, having recently completed his investigation into the position of the trans-Uranian planet, requested him to look for it in the place indicated by his calculations, informing him also that he expected it would be of the apparent diameter of about 3". This letter, written on September 18, was received by Dr. Galle, then the only assistant at the Berlin Observatory, on the 23rd. The same night being fine, he, assisted by the late Prof. d'Arrest (at that time zealously practising observations at Berlin, by special arrangement with Prof. Encke, and living in an outhouse connected with the Observatory, for more conveniently doing so), searched in the place accordingly. Bremiker's star-chart of that region (Hour XXI.) was in the hands of the publisher, but not yet published; and it was at D'Arrest's suggestion that Galle had a hunt for a manuscript copy of it in the Observatory, which he found after some difficulty, and which enabled him to fix his attention upon a star of the eighth magnitude not contained in the chart. Though Encke, Galle, and D'Arrest observed it perseveringly for the rest of the night, the motion was so slow that suspicion only of its existence could be felt. This was, however, converted into certainty as soon as it was dark enough to commence observations on the following night, September 24th, which fortunately happened to be also fine.

HUNGARY has recently had an increase to its scientific institutions in the establishment, by the Archbishop of Haynald, of a new astronomical Observatory at Kalocsa, about fifty miles due south of Buda-Pesth. Its arrangements have been entrusted by him to Von Konkoly, so well known for his astronomical labours at O-Gyalla.

MR. C. B. CLARKE, the well-known botanist, who has been for many years in the Educational Service in India, has just returned to England with an extensive and valuable botanical collection. Mr. Clarke's herbarium is, for the present, to be deposited at Kew, and he has offered to devote the time at his disposal during his two years' furlough to the arrangement of his collection, with the view of assisting Sir Joseph Hooker in the preparation of his 'Flora Indica,' a work which has been undertaken at the request of the Secretary of State for India. We are informed that Mr. Clarke's offer has been gratefully accepted by the authorities at Kew.

FOR a long period Price's Candle Company took from the King of Burmah all his Rangoon tar, from which they manufactured their paraffin. The advance of science in the East is indicated by the fact that his Majesty is preparing to refine his own petroleum in the vicinity of his capital.

A REMARKABLE statement is made by M. S. Clôez at a meeting of the Société Chimique de Paris. He affirms that copper is constantly found in the blood of animals living at large in the midst of forests remote from any industrial establishments where cupreous preparations are employed. This demands further investigation.

## FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE EIGHTY-EIGHTH EXHIBITION IS NOW OPEN from Nine till Seven.—Admission, 1s.; Catalogue, 6d.—5, Pall Mall East. ALFRED D. FRIPP, Sec.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTY-THIRD ANNUAL EXHIBITION IS NOW OPEN from Nine till Six.—Admission, 1s.; Catalogue, 6d.—Gallery, 53, Pall Mall. H. F. PHILLIPS, Sec.

BLACK AND WHITE EXHIBITION, Dudley Gallery, Egyptian Hall, Piccadilly, consisting of DRAWINGS, ETCHINGS, and ENGRAVINGS. Open from Ten till Six.—Admission, 1s.; Catalogue, 6d. ROBERT F. M'NAIR, Secretary.

GOULP & COMPANY'S FINE-ART GALLERIES, 25, Bedford Street, Covent Garden.—NOW OPEN, an Exhibition of High-Class Continental Pictures, including important Examples by Meissonier, Gérôme, Decamps, Troyon, Corot, Chevreillard, De Neuville, De Nittis, Van Marcke, Ziem, Fortuny, Villegas, Fromentin, Jimeñez, Sorbi, Inada, J., and W. Maris. Seize Ten Kate, and other celebrated Foreign Artists.—OPEN DAILY from Ten to Six o'clock.—Admission, 1s.

LA ROSÉE du MATIN.—This admired Picture, by Jules Lefebvre, is included in GOULP & COMPANY'S EXHIBITION OF MODERN CONTINENTAL PICTURES.—Fine-Art Galleries, 25, Bedford Street, Covent Garden.

DORE'S GREAT WORKS.—'THE BRAZEN SERPENT,' 'CHRIST LEAVING THE PRÆTORIUM,' and 'CHRIST ENTERING JERUSALEM' (the latter just completed), each 31 by 21 feet, with 'Dream of Plato's Wife,' 'Christian Martyrs,' 'Night of the Crucifixion,' 'House of Calaphas,' &c., at the DORE GALLERY, 25, New Bond Street. Daily, Ten to Six.—1s.

## THE EXHIBITION OF "BLACK AND WHITE," DUDLEY GALLERY.

UNLESS we are more than usually unfortunate, this is the last exhibition of the season, and before long some of these too numerous gatherings will close their doors. Having examined about 10,000 pictures, drawings, and sculptures, to say nothing of engravings, a critic may be forgiven for feeling slightly satiated at this time, and for wishing that a stricter system of selection were adopted by the managers of the "Dudley" and their fellows. A new society for this purpose is talked of just now, but we suppose, if it comes to life at all, the next, and not this season, will witness its birth. It is, we believe, intended to include works by members only, and not, as the Dudley, the Academy, and others do, by all comers. What becomes of the examples, who buys them, where they are hung, and what proportion of the multitude returns unsold to their producers, have been subjects of ingenious speculation. The number that are burnt, and this seems the only safe way of disposing of the bad ones, must be small. It is true that many are exported, but the majority must lie forgotten in the dust of studios.

This collection comprises about six hundred examples, and the notion of the promoters, as we understand it, is that these works should display the skill of the artists in chiaroscuro, or what may be called art applied to tone; composition, or art applied to the disposition of masses; drawing, or art applied—1, to the faithful representation of nature, either by means of light and shade, or, more severely, by pure outline; or, 2, to the expression of ideas of beauty by selected form, as in the antique. The less purely technical requirements of the case may, we suppose, be satisfied if the artist renders finely pathos in expression or attitude. If he is thus fortunate, much may be forgiven to him in respect to any of the other matters, or all of them put together; but, even then, he must be indifferently happy with some one or other of the number, because the most intense expressiveness will hardly make acceptable a drawing of a human face in which the eyes are not a pair, or where the perspective projection of the nose is dealt with as if happy treatment of that feature were as abstruse a matter as is the projection of a sphere. Of the 599 works before us, not one hundred display skill in chiaroscuro, composition, drawing, or expression; nor in less purely technical matters, such as invention, learning, and design of the poetic sort, is there greater proof that these things are really artistic. It is the exceptions only which show study or genius. Why, then, do the others cumber the walls? The student has a greater right to complain of this gathering than of other exhibitions, where colour is an essential, if not the dominant desideratum. The elimination of this subtlest of elements is all important, and ought to have hardened the hearts of the selecting committee, and induced them to raise the standard for admission, so that a gathering supposed to be more purely technical and abstruse in its nature than others should be free from follies too foolish for a girls' boarding-school, too absurd for a country raffle.

As it is, an exhibition which originally pretended to a purely technical character has become a sort of place of refuge for tyros who cannot reach the by no means high standard of the other "Dudley" gatherings.

The examples of good art and praiseworthy skill are, as we have said, comparatively few. Among them are works by MM. Allongé, the very able French draughtsman and painter, J. Aumonier, whose charming landscape at the Academy rebukes those who placed it on the second rank,

A. Ballin, R. Bonheur, B. Bradley, Brunet-Debaines, F. W. Burton, J. Clark, Du Maurier, "E. V. B.," H. Fantin, E. Frère, F. Gaillard, E. George, Gérôme, H. Herkomer, J. E. Hodgson, H. Holiday, J. Jacquemart, Jimenez-y-Aranda, C. Keene, M. Lalanne, A. Legros, L. Lhermitte, A. Luxmoore, R. W. Macbeth, Meissonier, H. Moore, A. De Neuville, F. Powell, P. Rajon, B. Rivière, J. Tissot, J. Wolf, and two or three more of note. Would that the committee had rejected all but the works of the artists of this class. As publicity is one of the chief factors of professional success, and due to merit or industry alone, it behoves selecting committees to do their duty with greater strictness.

The *Drawings for a New "Child's Play"* (No. 8), by E. V. B., deserve praise. The sketches by Mr. Du Maurier for *Punch* (9-12, 34) are mannered, and tiresome from the too frequent use of small means; a certain picturesqueness is, technically speaking, their strongest claim. We notice a capital and thoroughly fine *fusain* by M. Lhermitte, *Une Rue à St. Malo* (13), likewise *Pèlerinage à la Vierge de Kersaint* (409). A beautiful etching by M. Richeton reproduces the "Rembrandt" portrait of *William III. as a Boy* (32). M. Legros's fine and self-contradictory *Les Bûcherons* (76) we have already criticized at length, and also his noble *Cardinal Manning* (129). M. Allongé's *Landscape* (94), which we saw in Paris, is a good example of high-class French art of its kind, a crayon drawing, having withal a little sentimental sentiment in its beauty. See Mr. Herkomer's *My Boy* (97), a chalk study, for a charming picture we remember. Mr. J. Wolf's *Midnight Meeting* (107), boars in a forest, is worthy of his humour and his reputation. Mr. J. Knight's *After Sundown* (113) has many graces, some sentiment, much smoothness. It is a pleasure to study the exquisite draughtsmanship of M. Jacquemart's *Armes Orientales* (127). There is good drawing in Mr. G. Wilson's fine and solid head of *A Bacchante* (160). M. Rajon's fine etching, after Mr. Oudess's *Portrait of H. D. Pochin, Esq.* (184), is first rate, admirably solid, and well drawn. We have not previously seen M. Legros's *Un Prisonnier* (191), an instance of exquisite quality, and true in sentiment, but by no means just in the proportions of the figure. *The Sea Belle* (221) is a charcoal study by Mr. F. Powell, for the lovely picture no one can have forgotten. Notice M. Meissonier's *Le Fumeur* (254).

Among the higher artistic efforts in this gathering are Mr. F. W. Burton's *Study from Life* (23), 260 the same, and 391. These superb examples of draughtsmanship leave nothing to be desired, and would alone justify a visit to the gallery. To them the visitor will turn as solidly satisfactory, as admirable in execution as in style; real and learned studies in the best sense of the term. There are many fine qualities in Mr. Macbeth's *The Empty Spindle* (287). Mr. H. Jackson's *Boadicea* (352) gained for its author the Royal Academy Medal for Design. No doubt the award was made for the general high character rather than on account of the "design" of this figure, for that is by no means marvellous. No one will overlook the *Frame of Eleven Drawings* (514) by M. Lalanne. To M. Tissot's *Portrait of Miss L.* (507) we turned with some curiosity, in search of an original of one of the damsels he so frequently paints; we found nothing of the sort, but a capital study. M. Meyerheim's numerous drawings to illustrate Goethe's version of 'Reineke Fuchs' (558-70) are well worth careful examination by those who have time.

## THE TOWN HALL, MANCHESTER.

FOR some time past artistic circles have been amusing themselves with discussing the proposals which are afloat for the decoration of the interior of the Town Hall, Manchester, with pictures of unusual dignity and size. The building is one of the most important modern works of its kind. It offers great opportunities for pictorial enrichment of an un-



usually grave kind; as a civic structure of the highest class it calls for correspondingly fine pictorial art, that is, not merely attractive pictures by popular and showy painters, but such as the Manchester of the future will not be ashamed to own. The matter is still in suspense, some rather silly proposals on the subject having been negatived by the Town Council or the committee appointed to manage the affair. Of these projects the worst was to employ two decorators, we believe, from Munich, representing a school of workmen which is undoubtedly the least fit of all for the purpose. Happily this idea came to nothing, and the task is likely to be entrusted to naturally sympathetic artists. One can readily guess what sort of a hash Munich decorators would make of English or Manchester municipal history if they had been called in to represent either on the walls of Mr. Waterhouse's building! And yet there may be danger of an unfortunate choice even when the work is restricted to native hands. We do not object to foreigners as such, but surely if a preference is given to men of any nation it ought to be to the British, who may be expected to live *en rapport* to their own history, and not to Munichers, Düsseldorfers, or Antwerpers, who would probably "get it up" much as M. Doré "got up" the Laureate's 'Idylls.' From the list of painters proposed for this work, it is clear that Manchester need not lack able men to paint, and we are in much better case, so far as experience goes, than in 1843, when it was proposed to employ Germans to decorate the Houses of Parliament. The real danger consists in the possible choice of men whose works, however meritorious, popular, and attractive in public exhibitions, are not solid nor learned enough to suit graver occasions, and are otherwise undesirable for monumental and historical labours. It is one thing to paint an effective piece of melo-drama, to imitate a suit of armour or a handsome coat, to design quaintly and cleverly, to seize the newest effects of the theatre, or to compose according to the latest mode in *chic*; it is quite another thing to be capable of producing pictures fit to outlast the day, and devote to that end practical studies, experience, a serious and ordered faculty of design, a noble sense of the higher and broader forms of art, a dramatic and poetic faculty. It would be deplorable if the difference between the two classes of painters were not plain before the authorities at Manchester, and we have reason to believe that these gentlemen have already, by rejecting the claims of one or two artists whose works lack permanent qualities, shown their determination to use the occasion in a manner honourable to Manchester now and to come. Among the capable painters whose assistance is likely to be called in are Messrs. Watts, Leighton, F. M. Brown, Poynter, Shields, A. Moore, and W. B. Richmond. It appears that one or two, if not more, of these artists have been, from one cause or another, omitted, or have declined; and among these are Messrs. Leighton and Poynter. If this is correct, we regret it, because the assistance of such men would exclude professors of *chic* and clever melo-dramatists. However this may be, there are good names remaining on the list, and one or two more able men might be added to it. No one has done so much fine monumental and decorative work as Mr. Brown, who might well adapt his genius to the occasion, with suppression of superfluous characteristics which would be out of keeping; Mr. Shields has strong claims on Manchester, and has practised much in large; the art of Mr. Moore, if severely directed, is superbly beautiful, intensely dramatic; Mr. Richmond's learning, skill, and taste are practised, and highly cultivated. We wish Manchester good speed in its choice; good art in the results.

THE SALON, PARIS.  
(Fifth and Concluding Notice.)

M. HENNER'S *Le Soir* (No. 1048), though it has a certain degree of reference to Corot, takes us back

to the Correggiesques rather than to Correggio. It is a study in tone, and represents as seated in woodland twilight, her back towards us, a nude woman, with red hair; the luminosity of her flesh is the key-note of the picture, to which everything else has been sacrificed. The forms of the figure are common; this is M. Henner's characteristic defect. It appears in the *St. Jean Baptiste* (1047), a commonplace if not mean profile, likewise a study in tone, to attain success with which nearly every element of nature has been abandoned. The vulgarity of the woman apart, there is much that is impressive in this study of a figure seated on the grass in a meadow among trees, with dark, rich shadows on her flesh, and still darker, more lucid, and vaster shadows under the gloomy foliage. In this respect the picture is striking and beautiful, while a charm of sentiment, no novelty however, is imparted by the intense illumination of a sky of pale turquoise hue, which is reflected by a pool in the mid-distance, where, but for this, nothing but the ominous gloom of coming night appears. We recognize much less of the Giorgionesque feeling in these pictures than was to be found in the lovely 'Idylle' of 1873, or in the 'Naiade' of 1875. —M. Hébert's *La Muse des Bois* (1042), to which we have before referred, assorts with the pictures of M. Henner, substituting, however, a certain amount of poetic sensationalism which is not free from false sentiment, for the common features of his neighbour's paintings. —M. F. Girard's *Un Montreur d'Ours* (934) represents a scene in an old street, a mountebank exhibiting bears, and seems better than it is, for below the surface it is easy for the observer to see the trickiness of its mode of painting. Nevertheless, there is a great deal of character and much vivacity in the design, and some sparkle in the light and colour.

We have often admired M. L. E. Lambert's painting of dogs. Here is a fine example, referable to Velasquez, *Portrait de Lido* (1186); the very different, but not inferior, *Chiens Anglais* (1473) is by M. Melin, who is a master in this way. His manner is a contrast to the smooth manner of Landseer; his style is as large as Snyder's, and his dogs are canine, not humanized. —There are always good flower paintings in the *Salons*, yet there are fewer this time than before. The fine artistic qualities of M. Brunner-Lacoste's *Fleurs des Bois* (338), white and red blossoms, painted with rare freedom and breadth, are worthy of notice. —The black horses of M. Bodoy's *La Voiture est avancée* (237) and the carriage itself are extremely brilliant and crisp in touch; here we have the exaltation of the qualities of a working drawing, rather than the higher ones of a picture. —M. L. Martinet's *Plains, Normandie* (1430) gives with admirable precision in the aerial perspective a vast, brilliantly green expanse of water meadows, studded by pools, and traversed by a full river, but otherwise without a barrier, hedge, or tree to break the view from the right to the extremity of the vivid left and as far as the eye can reach, dotted only in the middle-distance by groups of cattle, which look as small as mice. A charmingly brilliant and broad, and, owing to its perfect sense of the vastness of the scene, a most impressive, landscape. —M. Mesdag's *Crépuscule* (1488) shows, as is but too common with him, craft lying aground in sandy water, with a comparatively novel atmosphere for the artist, and much richness of colour. It would be good for this painter to quit his stock subjects for a time; so able a student could do so with ease, and thus he might secure fresh fame.

Among the capital pieces of humorous *genre* which combine landscape with figures, is M. Linder's *En Villégiature* (1367), an old gentleman stooping under a blue umbrella, and inspecting the choice vegetables growing under glass in his garden; a cleverly and firmly painted figure. The rendering of intense sunlight is exceptionally pure and faithful. The extremity of French realism occurs in this little picture, the opposite of it in the pseudo-classicism of its neighbours by M. Hector Leroux, *La Vestale Claudia Quinta* (1340), where the broad-shouldered virgin has

the rope over her shoulder, and walks sturdily along, towing the galley of the legend. The miracle is patent; had she been a hundred times a virgin she could not have lifted, much less borne, one half the rope. This is cheap classicism, mere art of the theatre. As a study in varieties of grey, white, and pale rose the picture is more acceptable. The same may be said of *Les Danaïdes* (1339), the design of which is simply ridiculous, where it is not stage inspired; the nymphs' figures and actions are preposterous and childish. —Mlle. E. Mary's *Un Moment d'Anzètte* (1432), a young mother listening intently at the lips of a boy who, in a pallid morning light, lies in bed, is coarse in many ways; but, as melo-dramatic pictures often are, it is inspired by genuine pathos. —We must consider M. P. Mathey's *Portrait de M. Rubé* (1446) as a picture, it is so picturesque and original. The subject is a well-known scene-painter, who stands on an enormous canvas, with trousers tucked up, a long brush in his hand, and pots of paint before his feet. The work is spirited, marked by a rare sense of a rather rough and dashing kind of style; the head is excellently painted.

M. Lecomte du Nouÿ, an able pupil of M. Gérôme, has in *La Porte du Sérail* (1267) represented the gate of a Cairene palace—let us not say that it exists in Spain,—just after the sudden oriental dawn has flushed the sky and revealed a line of black, dark brown, and olive slaves on guard, while reclining, fully armed, before the carved doors and on gorgeous carpets, the colouring of which goes well with the weapons and robes; the varied complexions of the men and the green-eyed black panther at their side accord with the colour and the aspect of the gigantic and grim officer, a Nubian black, who is seated on the steps of the porch, in a throne-like chair. As the beast stirs and snarls at the rose-coloured Arabian cranes which have alighted at the tank of the court of the palace, so the huge Nubian puts slowly back from his lips the long tube of the pipe which has soothed his hours of duty. The ruddy birds stalk on the pavement, one already skims with his feet the surface of the water. Domes and minarets of a mosque appear close by, and on the higher wall beyond, the lustre of the sun already reigns, the rest of the picture being in a cool illumination. The careful and learned painting of the arms, costumes, and accessories is worthy of M. Gérôme himself, nor would he refuse to recognize as the work of a most creditable pupil the fine, solid, and elaborate modelling and drawing of the figures. Also worthy of the master is the effective telling of what story there is to tell, while the smallness of the incident, a merely scenic affair of sort of *pose plastique*, is the fault not of the master, but of the pupil. Some technical faults of the master's are reproduced here, e.g., over-smoothness, denseness, and metal-like surface of the flesh; excessive definition of the elements throughout, fusion being no characteristic of the school, and neglect of the effect of reflected light; the last being quite a "note" of M. Gérôme's *atelier*: these are among the causes of its technical imperfection.

A famous name is represented, but inadequately, by M. Jules Lefebvre's *Pandore* (1278), with the ivory casket of evils in her hand, a girlish full-length naked figure, walking, and looking sideways half timidly, and yet innocently; the motive is artificial, the painting shows some corresponding artifice. Severer studies would much elevate the taste and feeling of this attractive, but rather operatic artist, and give a purer tone to his works. As it is, 'Pandore' is fitter for a boudoir than a picture-gallery; but, on the other hand, is far less voluptuously artificial than the 'Rêve' of the *Salon* of 1875, which reappeared in M. Goupil's London gallery of this year. It is hardly equal to the charming 'Chloé' which so truly displayed the suggestion of A. Chénier's 'Idylle':—

Il visite souvent vos paisibles rivages.

Souvent j'écoute, et l'air, qui gémit dans vos bois,  
A mon oreille au loin vient apporter sa voix.

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Though characteristic of a certain school, in sentiment, suggestions, and style, M. E. Lévy's *La Meta Sudans* (1336), an athlete issuing from the bath, with noble backers on either side, a red-haired dame sending a billet to him from the background, is not by any means a masterpiece. The best portion is the group of two boys struggling in the foreground.

A capital picture in the Fortuny manner is M. A. Lonza's *Un Jongleur Japonais* (1381), one of the most brilliant, pure, and sparkling of its kind. Near the centre of one of those magnificent chambers which represent the Regency stands the juggler, in a black dress, embroidered with scarlet and gold, and deftly tossing from a fan the butterflies he has drawn from a vase. He does so much to the delight, bewilderment, and veiled but intense curiosity of a group of ladies and gentlemen, who, in sumptuous dresses, lounge, sit, stand, or lol before the magician. Some of them gaze with unconcealed wonder at the conjurer; notice the lean old chamberlain in the brown dress who, while erect, takes snuff with a puzzled and yet incredulous air. Another elderly gentleman has fallen back in a fauteuil, and resigned himself to admiration of the craft of the wonder-worker. A third, in an amber satin coat, watches the feat astutely, with his head, a very magazine of scepticism, on one side; he evidently sees no further into the matter than his neighbours. There is a lady whose intelligence is capable of no greater thing than wondering about her own appearance. Apart from the splendid colouring of the picture, its lighting is first-rate, its touch precise, and fine in the manner of its school.

M. C. Moreau's *Le Goûter* (1546) is a good interior; a little child has cream on bread to eat, an old man sits with his share at a table, a woman distributes the dainties. This picture suggests the mode of M. E. Frère, but it exhibits more light, stronger contrasts of local colour, and general tones of a brighter kind. The old man's head is a fine study of character, in painting first-rate, also his dress, and the wall behind.—M. Munkacsy's *Rêve de Chasse* (1576), figures at table in a cottage, is dull and coarse, and the design not worth describing.—The *Samson et Dalila* (1562) is by M. Motte, another of M. Gérôme's capable pupils, who painted the capital 'Cheval de Troie,' 'Phythis,' 'Baal,' spectacular works of a remarkable kind, all marked by a rare faculty for grasping the subjects and their dramatic incidents. He is not equal to himself this year. There is something telling and spontaneous in the notion of the crowds of warriors who approach the sleeper from all sides, but Samson is merely big, a quality which is opposed to greatness. The subject of this picture does not offer the scenic advantages of effect proper to the tremendously telling 'Cheval de Troie.'—M. Perret's picture of last year attracted much attention, and was justly admired for its vivid sunlight,—the quaint and spontaneously designed figures of 'Une Noce Bourgeoise.' He now gives us, with inferior vigour, *Un Baptême Bressan* (1681), in the seventeenth century, a procession of queerly-clad figures, in a gaunt, sunlit street, of which the best part is the young mother, who, wearing a crimson jacket, laced with silver, walks, laden with the baby and in a stately manner, towards the church porch, followed by quaintly-mannered gossips. The picture is not so interesting as that of last year, partly because the same ideas reappear in it, but principally because it is not so boldly and ably painted.—In M. Steinheil's *Une Leçon d'Abelard* (1967), the teacher reading from a pulpit, there is abundance of character in the faces of the audience, but the flesh is unpleasantly red and crude.—We can hardly call the two contributions of M. Van Beers, respecting whose merits the Belgian critics have been much exercised, pictures; they can boast of but few of the elements of pictures, in the proper sense of the term, yet in *Un Auto-da-fé* (2069) there is terrible pathos, and genuine passion of the highest kind, in the face of the old woman who is on her way to the stake, and denounces a cardinal, one of her judges. There are parts in this work

that are admirably drawn; other parts are superb in local colour, and not a few elements are intensely dramatic. Otherwise there is no chiaroscuro, nor a tittle of harmony, and the light and shade are so confused as to be inexplicable, while it is clear that M. Van Beers, who is described as a sort of infant prodigy (he had a picture here last year, and was the author of the marvellously vigorous 'Vive les Gueux!' of 1875), has lost all but an incoherent feeling for vivid colours. This production is a mere glare of tints, which make the visitor wink and stare.

*La Cigale* (2124), by M. E. Villa, a theme of which the French are very fond, gives a damsel seated with a lute; the suggestive expression is fine; the draperies, the real subject of the artist, are admirably rich in handling and colour, but the carnations are too like leather.—Every one who visited last year's Salon remembers a strikingly original picture, styled 'Les Ouvrières en Perles,' a Venice, which represented rough and tawdrily dressed women stringing beads: it was sent by M. Van Haanen, who has now contributed the highly energetic *Une Prise de Bec, Venise* (2077), women quarrelling in a narrow lane, a surprisingly spontaneous piece of humour, and a complete design, in which the deep local tints form fine and rich colour—a thoroughly independent and original picture. Another work from the same hands is a companion, in small, to 'Les Ouvrières en Perles'; this shows *Ravaudeuses* (2078), women mending old clothes, and is a treasure of character and humour, technically worthy of the painter.—We do not care for M. Willems's *Aux Armes de Flandre* (2164), a shop scene.—There is humour, with rough painting, in M. Araujo's *Visite d'une Diligence par les Carlistes* (42).—We recommend to Mr. Hodgson's attention the solid, finished, and complete studies which enabled M. C. Brun to paint so truly *Sur le Pas de la Porte* (333), a gossiping incident at a door in Constantinople.

This Salon contains some admirable portraits, fewer, however, than before; one of the very best of them is that of *M. Thiers* (243) by M. Bonnat, a marvel of interpretation in respect to character. The face is beautifully modelled and consummately well drawn; but the hands are queerly drawn, the coat is a mere waste of black.—M. Tony Robert-Fleury's *Portrait de Madame R.-F.* (1812), an old lady drawing on a glove, is admirably painted, though a little too smooth throughout.—M. B. Constant's *Portrait de Madame B. C.* (537) and *Portrait de Madame J. H.* (538) are amazingly brilliant and rich studies of drapery in satins, respectively of black and amber, with accessories of sumptuous emerald, blue, black, gold, and red, in fine harmonies and contrasts, the whole depicted with extraordinary vigour. The figures in the dresses we decline to recognize as portraits—that is out of the question; they are lay-figure studies of preposterous character.—There is a striking and effective portrait of the pseudo-Regnault school in No. 149, *Portrait de Mlle. F. B.*—by M. G. Becker, a life-size figure, in a stage costume of white, with a yellow scarf trailing from the folded hands. She stands erect before a sky-blue curtain and on a red carpet. In this work there is admirable solidity and force of tone; the flesh tells strongly against the ground, and is luminous, in spite of its brown shadows.—Two capital portraits, fine artistic studies, may be introduced to the reader at this point of our task. They are by a capital artist, M. Bastien-Lepage. 'Mes Parents' (118), homely, and by no means devoid of pathos, or of a sense of humour, such as is seldom found in French portraiture, hardly ever in English works of this class. The figures are in separate frames, painted in a large, simple, and frank mode, with masterly power to deal with grey. The naturalness and straightforward motives of these pictures are difficult of description. The lady is seated, as at home, with hair unsmoothed, and she holds a hat on her knee, a bunch of pansies is in her hand. The pathos of the subject is finely rendered in the sunken eyes and faded features.—M. Cormon has a fine portrait of *M. Carrier-Belleuse*

(555), a half-length figure seated, in a dark, blue coat, the face turned towards us over the shoulder; an olive grey tapestry is behind the figure. There is mastery in the treatment of the solid and rich carnations, capital drawing, animation in the expression, with uncommon firmness. Careful study of old portraiture is shown here.—M. Baudry is represented by two portraits, *Général C.—de M.* (126), life size, leaning against a roan horse, the head of the animal being brought before the plane of the picture. This is a work of unquestionable spirit, and by those who prize feats of brush power it will not be overlooked; but, on the whole, it is unworthy of the painter's former reputation. *Portrait de Mlle. H.* (127) is not so good as the above-named picture. It shows a little girl in blue standing against a pale crimson marble mantel-piece, and wearing a white sash; though tasteful and bright in several respects, it cannot be welcomed by critics.

In the pleasant garden which is surrounded by the Palais des Champs-Élysées is to be seen a noble display of sculptures, far exceeding anything to be found in England. French sculpture is incomparably finer, higher, more learned, fuller of true design, and richer in all its elements than ours. A dozen fine works exhaust our store, whereas in Paris they are ten times more numerous and better. It is an unpleasant truth, but there is no use denying it. There are many fine busts, e.g., M. Navel's *Madame La Villette* (4036); M. Rivière's *Jeune Fille* (4103); M. P. De Vigne's *Madame De la H.* (3724); which we cite amongst a large number. The other works are as follows, in the order of the *livret*: M. Chapu's *La Pensée* (3643), designed for the monument of Daniel Stern, which has obtained for the author the *médaille d'honneur* of the year.—M. Clésinger's *La Danseuse aux Castagnettes* (3662), a plump, youthful figure, deftly marked by animated movements, energy of a very just kind, graceful, and of high decorative value, capitally modelled throughout.—M. Desbois's *Orthryades* (3712), statue, with a shield, with a somewhat affected motive, but still fine in style, and finely modelled.—M. Desouches's *Forgeron* (3714), a group of a smith playing with a child, who quaintly trifles with the man's beard, is first rate, not a mere piece of realism; however pleasing some of the works of realistic sculpture may be, they scarcely ever approach this more masculine example.—M. Genito's *Pêcheur Napolitain* (3815) is a statue in bronze of a lean lad, squatting as in the act of fishing with a hook, in a very quaint attitude, anything but "classical" or severe in its motive, but learned, elaborate, and complete in its spontaneity of treatment, a very remarkable work of the pictorial order.—The *Discobole* (3817) of M. C. M. Gérard holds the discus, and measures the distance before he throws; it is full of energy—a masterpiece of modelling in a quasi-antique style.—M. Guglielmo's *Un Suivant de Bacchus* (3839) is a dancing Faun, and, like the last, derived with rare intelligence from the antique; it is in an admirable style, wonderful for animation of design.—The famous sculptor, M. Guillaume, illustrates his true feeling for the nobler mode of Roman design in his group, *Mariage Romain* (3845), an example of art such as only he has so fortunately revived, but never with more vigour than in this instance, or with superior dignity and sedate animation. The wedded pair sit; the man holds the woman's hand, he looks seriously happy and resolute, she is instinct with serene delight; the draperies are of a noble classic cast. The same sculptor has a fine bust of *Ingres* (3846).—M. Icard sends *David devant Saül* (3876), a statue, naked, standing and singing to the two-stringed lute, an admirably spontaneous and very original work.—M. Lafrance has *Achille* (3906), naked, sitting, severe and grand, and bulky of muscle, with a harp and plectrum in his hands, at ease, leaning back in a chair, looking straight before him, "sulky" and stern, with eyes set; it is a work of very high character, in a square, noble and solid style.—M. Le Cointe sends *Le Printemps et l'Automne* (3936), a superb and chastely designed vase of



bronze of beautiful shape, decorated with reliefs.—M. Mabile's *Icare essayant ses Ailes* (3975), a statue, is very energetic, with an apt and spontaneous design, without artifice of any kind.—M. Marqueste has *Vellida* (3990) reclining, holding a silent lyre, and full of stern forebodings. It is excellently executed and carefully modelled throughout.—The *Hylas* (4024) of M. Morice, a statue in bronze in the act of filling a vase, is most beautiful, first-rate in execution, graceful and chaste in design, and distinguished by learning and care.—The *Méditation* (4041), by M. Noël, is a fine naked figure, with just expression.—The *L'Amour et la Jeunesse* (4048) of M. Osbach is remarkable for purity of treatment, and vivacity of design.—M. Peinte's noble life-size *Sarpédon* (4061) won the *Prix de Salon* in sculpture: he stands in the act of bending his bow, with a grim smile on his lips, the face full of animation, the figure intensely, seriously energetic; the arms are rather small.—*Les Adieux* (4063) of M. J. J. Perraud has a beautiful design.—We cannot but admire the *Première Étude de Flûte* (4071) of M. Pilet, a boy holding a pipe, in a very charming and graceful attitude, with a fine expression of attention.—M. Quincey's *L'Erreur* (4085) is a bronze statue of a naked female with a dragon behind her, beautifully modelled.—The *Paris* (4144) of M. Soldi stands with upraised hands, in the act of speaking, and, crowned with towers, bearing a banner, shows what may be done with allegory; its style is fine, the design of a noble order, without any of the affectations which usually accompany allegorical art. It illustrates very happily the motto, "*Fluctuant nec mergitur*," which expresses the character of the great city.—*Le Génie de la Force* (4149) of M. Thabard is another fine allegory designed for a bridge at Pesth, a strong male genius issuing from a galley's prow; a capital work of architectonic quality.—M. Van Hove's *Le Baiser du Revoir* (4173) shows much spirit in a graceful, though rather fat, figure.

#### "RESTORATION."

THE old abbey church of St. Albans having been transformed into a new cathedral, with a new bishop, Mr. Murray has issued a useful little volume, with neat woodcuts, under the title of 'Handbook to the Cathedrals of England. Southern Division—St. Albans.' There is nothing in it peculiarly interesting which the general reader may not gather for himself from the 'Chronicles,' edited by Mr. Riley, Dr. Nicholson's work, and the 'History' by the brothers Buckler, which last book, though issued so long ago as 1847, is a model of its kind. To the 'History' the student will in future turn for accounts of the state of the building in its pre-restored condition. An enormous sum of money has been spent, and much half-taught enthusiasm directed to the "restoration" of this church, but the results cannot be accepted as satisfactory, except so far as regards the maintenance of the structure, wherever it really needed propping, stopping, and roofing. The church is no longer St. Albans but a sham antique, from which the handwriting of time has been most carefully rubbed, and which has no more real claim to veneration than a piece of New Road sculpture. St. Albans, from a purely architectural point of view, may or may not be more beautiful than we once knew it. We think it is irreparably injured by the recent operations not required for mere defence and maintenance. Such antiquities are not mere pieces of architecture; and, even if they could by any chance be so regarded, their history, which has been abolished for ever, was more precious than their architecture, and Sir G. Scott and his assistants would have been better employed in building new churches than in falsifying old ones. The cost would not have been greater. Our children and their children will lament that these edifices were not preserved by those who are but life-tenants and trustees of the memorials of the history of freedom, in comparison with which all written histories, all pictures, all poems, are but shadows.

An important portion of this book is, in fact,

taken up with an apology for the operations at St. Albans Abbey; but, however good the account of the maintaining works, no man in his senses will receive, without qualification, the opinions of Mr. Chapple, the clerk of the works, who, naturally enough, thinks there is no leather like the leather of Sir G. Scott. The question of "restoration," with all that it implies, ought surely not to have been left in hands like these. Neither architect nor builder, clerk nor labourer, is a fair judge of such vital matters, of historical as well as æsthetic importance. An architect, even setting aside the very important element of the question which is involved in the arrangement to pay him five per cent on the outlay, cannot be expected to form an unbiased opinion, his mind follows the bent of his education, and turns to the purely architectural view of the question. Nor can a clergyman be accepted as a fair judge of the case; and for this reason, one which lies at the root of the whole matter, and indicates the inner spring of that immense activity which has procured the expenditure of so many millions on "restorations," and which makes the clergy so deeply anxious to efface from the churches in which they serve all traces of violence, all marks of active destruction. The first notion of a new incumbent, be he dean, rector, vicar, curate, or what not, in getting possession of a church, is, if one does not already exist there, to build a chancel where his "ministration" can be performed, and to abolish all traces of lay interference.

The straits to which the defenders of "restoration" are reduced are pitiable. The Dean of Canterbury excuses the proposed removal of the choir stalls in his cathedral by the plea of "the worship of God," as if arrangements which had not hindered his predecessors for two hundred years from worshipping God interfered with his devotions. A highly respectable contemporary, long accepted as the representative of the building interest, and therefore, not unreasonably, anxious to defend a lucrative trade, can think of no better argument than calling its opponents a "clique," and is, of course, much disgusted with the journal with which the movement began. It may abuse the *Athenæum* as much as it likes; but surely the Society for the Protection of Ancient Buildings is scarcely "a clique" while it comprises such men as Messrs. Aitchison, F. W. Burton (Director of the National Gallery), Carlyle, Calderon, Hodgson, A. W. Hunt, E. B. Jones, H. S. Marks, Oakes, Oulless, Poynter, and the Keeper of the Prints, the Rector of Lincoln College, Messrs. Alma Tadema, W. Morris, and H. Wallis, Lord Houghton, Canon Venables, Prof. Colvin, and a hundred others, mostly men of more or less note. Next week probably we shall print in full the manifesto of the society, so as to leave no excuse for the reckless assertion that the society is opposed to ancient buildings being kept in proper repair.

A Correspondent writes:—"I observe that Sir G. Scott claims credit for 'Conservatism' in dealing with old buildings. No doubt he considers that, in attempting to bring back a church to what he assumes to have been its condition in some given century, he is giving proof of this 'Conservatism,' and, though we think him most grievously mistaken, his claim here would at least be comprehensible. But how will he justify the 'Gothicizing' of Wren's churches? I believe that he is responsible for the atrocious mis-decoration of St. Michael's, Cornhill. This church was certainly not one of Wren's best works, and its maltreatment would not greatly signify if this stood alone. Unfortunately, however, the great name of the architect has caused the work done here to be regarded as a pattern to be followed in ruining really good works of the master, and the process is going on so rapidly that in a few years probably no church of Wren's, or of his school, will be recognizable."

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on the 8th inst., the following water-colour drawings, from the collection of the late

Mr. F. Wilkinson: T. S. Cooper, A Cow and Sheep, Summer, 63; Sheep, in a Snow Scene, 99. S. Read, Interior of the Dom Kirche, Lubbeck, 52.

The same auctioneers sold, for pounds, on the 9th inst., the following pictures and water-colour drawings:—Pictures: R. Ansdell, Lost and Found, a pair, 220; Goatherd; Gibraltar looking into Spain, Medina Sidonia in the distance, 367. T. S. Cooper, A Landscape, with cattle, sheep, and goats, 168; A Landscape, with cattle and sheep, 165; Canterbury Meadows, with cattle and goats, 126; Cows and Sheep, 194; A Goatherd on Moel Siabod, North Wales, 483. L. Alma Tadema, A Flemish Interior in the Thirteenth Century, 210. Colin Hunter, "With Wind and Tide," 273. Peter Graham, "Homewards," 336; Misty Morning in the Highlands, 367. T. Faed, Homeless, 194. D. Cox, A View at the Back of the Old Farm at Bettws-y-Coed, Milking - time, 122. B. W. Leader, On the Lugwy, near Bettws-y-Coed, 126. J. Israels, Waiting! 346; Expectation, 152. W. Müller, A View on the Liedr, 241; A Landscape, with Cottage, &c., 199; Prayer in the Desert, 556. J. Morgan, "Needlework at the National," 197. E. Frere, Washing Day, 257. H. Merle, Hagar and Ishmael, 645. T. Webster, Summer, 420; Winter, 320. W. P. Frith, La Marchande des Fleurs, Boulogne, 393. W. Collins, A Landscape, with Figures, 593. J. E. Millais, "The Love of James I. of Scotland," 630. C. Stanfield, Tintagel Castle, Coast of Cornwall, 913. F. R. Lee, A Devonshire Landscape, 131. G. Morland, The Horse Fair, 352; The Fruits of Early Industry and Economy, 582. P. Nasmyth, A Highland Lake Scene, 99. Sir E. Landseer, Sir Walter Scott in the Rhymer's Glen, 3,202; The Pointers, "To Ho!" 997. E. W. Cooke, Danish Craft on the Elbe, 735. Rosa Bonheur, Deer in the Forest of Fontainebleau, 892. R. Buckner, Portrait of a Young Lady in Italian Costume, 194. J. Holland, The Dogana, Venice, 210. J. Phillip, La Señora, 99; The Officer's Widow, 283. Hondikoeter, A Garden Scene, 241. W. Van de Velde, A Fresh Breeze, with Dutch man-of-war, 477; A Calm, with boats at anchor, 1,575. J. van der Heyden, View in a Dutch Town, 399. J. Ruysdael, A Woody River Scene, 152. R. P. Bonington, Venice, 262. W. Müller, The Lake of Llanberis, 126. Drawings: D. Cox, Lancaster Sands, 257. Copley Fielding, A View of the Scotch Coast, 304. W. Hunt, Apple Blossom and Bird's Nest on a Primrose Bank, 141; Black Grapes, Apples and Strawberries, 157; Roses and Bird's Nest, 252. J. Dyckman, Expectation, 105. J. M. W. Turner, Sidmouth, 183. D. Cox, Tivoli, 362.

#### Fine-Art Gossip.

ON Monday next, the 18th inst., the Royal Academicians and Associates will meet at Burlington House to elect one R.A. and two A.R.A.s. It seems to be understood that one at least of the latter will be an architect, and rumour points energetically in the direction of an able pupil of Mr. Street's as likely to be chosen.

THE Seventh Annual Report of the Deputy-Master of the Mint, just issued, contains, in addition to matters of chemical and statistical interest and the customary lamentations over the condition of the machinery, which seems to have reached a state that would disgrace the mint of Dahomey, a brief essay on portraiture on coin. Few artistic essays can be more deserving of attention; this one exhibits erudition and research. The well-selected illustrations furnish ample evidence of the gradual decadence in the designing of English coins till, as we may not unreasonably hope, the lowest depth is reached in the works of to-day. The lesson conveyed by these examples is enforced by a selection of Italian, French, and German coins. The Deputy-Master of the Mint points out that, in the best times of Italian art, the greatest masters did not disdain to make designs for medals and coins. The question of designs for our coins at one time engaged the attention of the Royal Academy in the early

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days, when this body, then poor in means, but rich in public spirit, showed a genuine desire to foster good art. Prizes were offered for die-sinking, and medallists were Academicians. It would probably be useless now to look for aid to this institution, and Mr. Fremantle has addressed the authorities at South Kensington. A portion of a letter (p. 67) from Mr. Poynter shows that he is desirous of making the art schools the means of promoting a higher class of design and workmanship in the engraving of dies. It would, at least, be difficult to produce worse examples than those in present use, which fall below the average standard of designs for "trade-marks." We have more than once commented on this unfortunate subject.

ATTEMPTS have been made to illuminate the Salon, Paris, by means of the electric light, which is said not to decompose colour. A qualified success was attained, but the result cannot be accepted as satisfactory. Considerable difficulty is found in regard to softening the light on the one hand, and equalizing it on the other.

FOUR Gobelin tapestries were sold lately in Paris for 24,500 francs. They were designed by Desportes, and are dated 1753.

THE biennial prize of 20,000 francs, given this year in the encouragement of fine art in France, has fallen to M. Chapu, sculptor of 'Pensee' and the statue of Berryer, of which we speak in another column.

A STATUE of Monsignor Darboy, the Archbishop of Paris, who was slain by the Commune, the work of M. Bonnat, representing him standing and leaning against the wall of his prison, has been placed in a chapel of Notre Dame, Paris.

## MUSIC

MUSICAL UNION. — AUER and JÄLL at the Sixth Matinée, THURSDAY, June 16. — Quartets of Haydn and Beethoven; Sonata, Op. 15, Piano and Violin, by Faure (first time in England); and Solo, Violoncello and Piano-forte, by Lasserre and Jäell. St. James's Hall, Quarter-past Three. Tickets, 7s. 6d. each, to be had of Lucas & Co. and Olivier, Road Street; and Austin, at the Hall. Visitors can pay at the Regent Street entrance. — Prof. ELLA, Director.

### THE ITALIAN OPERA-HOUSES.

MADAME MARIE ROZE, —formerly the *prima donna* at the Paris Opéra Comique, who "created" the soprano parts in Auber's latest operas, and who, having taken to the Italian lyric drama, has gained distinction in leading characters at Her Majesty's Opera at Drury Lane Theatre, — has been engaged for Her Majesty's Theatre, and not a moment too soon, for the complaints of the subscribers against the series of incompetent artists who have been filling prominent positions this season have been increasing in strength, as the representations have gone from bad to worse so far as regarded the principals. Madame Roze has been in London singing at concerts since Easter, and, being a good musician and a trained and experienced artiste, ought to have been secured at the earliest period. Better late than never, however, and her advent last night (June 15th), as Alice, in 'Robert le Diable,' will provide the theatre with a competent vocalist to alternate with the popular and gifted Madame Nilsson, whose *répertoire*, by the way, has been as much limited at Her Majesty's as that of Madame Patti at the Royal Italian Opera. The tendency to deprive two exceptionally great singers and actresses of the most sympathetic and powerful parts, in order to allot them to mediocrities, and even to incapables, has been strikingly manifested at both Italian Opera-houses. In Roberto the return of the finest *basso profundo* in Europe was another feature; Herr Rokitsansky, although leading bass at the Imperial Opera-house in Vienna, is master of the French and Italian schools. In Meyerbeer's operas he has no equal, and as he did not appear as Bertram when he was at Drury Lane last year he will be welcomed. The opera cannot be noticed in this week's issue, as the *Athenæum* goes to press on the Thursday night. Next Tuesday will see the revival of the post-

poned 'Huguenots,' with the essay of Mdle. Salla as Valentine. Herr Wachtel will be the Raoul; M. Faure, Nevers; Signor Rota, St. Bris; Madame Trebelli, the Page; and Herr Rokitsansky, Marcel. So far as the male characters are concerned, the cast is powerful. Herr Wachtel must be judged from the German point of view, and not as an Italian tenor; when he succeeded Signor Tamberlik at Covent Garden Theatre in 1865, his powerful voice, with its wondrous compass, created a sensation, as Arnold in 'William Tell,' as Manrico in the 'Trovatore,' and in the 'Stradella' of Flotow; but his Teutonic pronunciation of the Tuscan, his lack of refinement, and his unfinished style, raised much critical opposition; for then Mario was still in force, and Tamberlik was missed. As Manrico, last Tuesday night, Herr Wachtel displayed all his original powers; his high c is as resonant as ever; but his method has not improved with increase of years, although he must now be the patriarch of tenors, and he has survived a son who was on the German stage, and who had partially inherited his father's strength of lungs. Herr Wachtel met with a great reception, and made his old effects in the "Ah! si ben mio," encored, and in the shouting outbreak, "Di quella pira." The demand for the repetition of the "Miserere" was declined by the conductor, for the *prima donna* was out of time, and the tenor was out of tune. The most impressive and artistic delineation in the cast was the *Asucena* of Madame Trebelli, whose make-up for the aged gipsy was a study for the painter.

Rossini's 'Otello' was revived on Thursday night, and our notice of it will appear in our next issue; but a few preliminary remarks may be made on a work in which the first indications occur of a transformation in the style of the composer. In 'Otello' the orchestration was more developed, the choral power was more exercised, and the recitatives were accompanied by the full band. Despite the weakness, and even absurdity, of the treatment of the tragedy by the Marchese Berio, the casts of 'Otello' have included some of the greatest artists. In the Moor we have had Davide, Garcia (the father of Malibran and Viardot), Donzelli, Rubini; as Desdemona, Camporese, Malibran, Pasta, Grisi, &c.; as Elviro (Brabantio), Lablache; Iago, Ronconi, Tamburini; Roderigo, Ivanoff, &c. In 1870, during Mr. Wood's reign at Drury Lane, the cast comprised Madame Nilsson, Desdemona; the late Mongini, Otello; M. Faure, Iago; Signor Rinaldini, Roderigo; and Signor Foli, Elviro. So far back as 1850, Signor Tamberlik, at the Royal Italian Opera, took the town by storm in his Otello, launching an electrical c sharp from the chest. The present cast at Her Majesty's has Tamberlik again in the Moor; M. Faure as Iago; Signor Foli, Elviro; and Madame Nilsson will give again her charming presentation of the gentle Rossinian Desdemona.

In the cast of Rossini's 'Barbiere,' given last night at Covent Garden, with the Rosina of Madame Adelina Patti, whose superiority in acting and singing secure to her an unquestionable right to the part, there was to be a new Count Almaviva in Signor Nicolini, and a new Basilio in Señor Ordinas; but no extension of Madame Patti's list of parts, not even a restoration, is as yet promised. Mdle. Albani enjoys the monopoly of fresh characters; the lady is promised for the 'Flying Dutchman' to-night (Saturday). Mdle. Marimon, so strangely neglected, is to reappear on the 22nd in 'La Figlia del Reggimento.'

### CONCERTS.

THE first performances in this country of a Violin Concerto, by Herr Raff, and of a Pianoforte Concertstück, by Dr. F. Hiller, at the fifth and last New Philharmonic Concert, on the 9th inst., must be accepted as an atonement for the non-production of various works specified in the Prospectus of the twenty-sixth season. A long list of Wagner's operatic and orchestral productions was inserted in the preliminary address to the

subscribers, but very little of his music has been actually given. Of course, it is a reasonable excuse to say that, at the Royal Albert Hall, the promised excerpts have been heard with larger resources, but this excuse applies to Wagner's works only, while the omissions include Goldmark's 'Ländliche Hochzeit' Symphony, Hiller's Dramatic Symphony, and other pieces by Schubert, Raff, &c. On the other hand, Herr Rubinstein's 'Ocean' Symphony, and Sir J. Benedict's Overture, 'The Tempest,' although enumerated and executed, had been heard previously in other localities. Dr. Liszt's dramatic scene, 'Jeanne d'Arc au Bûcher,' was a great success. The two novelties of the 9th had as interpreters Herr Auer and Signor Jäell, both artists of the first class, who had a most cordial reception, and were duly honoured after their fine displays of executive skill. The Violin Concerto in B minor, Op. 161, is not only worthy of the new Director of Music at the Frankfurt Conservatorium, but like the work by Herr Max Bruch, also first played here by Herr Auer, a highly acceptable addition to the *répertoire* of violin concertos, for the long run on the only two specimens for the violin left by Beethoven and Mendelssohn has been a little tiresome. The three movements are all more or less interesting; but popularity will probably attend the *andante*, which has great charm. The patriarch of pianists, the Cologne Capellmeister, Dr. Ferdinand Hiller, always contributes classical compositions, whether he writes for his own special instrument or for full orchestra. His pianoforte productions are prolific, and in this Concertstück in C major, Op. 113, he has enabled Signor Jäell, to whom musical circles here are indebted, on former occasions, for two concertos by Hiller to display his delicacy of touch and his finished mechanism. The *andante religioso* and the lively *finale*, were rightly appreciated. In Herr Reinecke's setting of the subjects in Schumann's Byronic 'Manfred,' which is the composer's masterpiece, as a duet for two pianofortes, the able Parisian pianist, Mdle. Jane Debillemont, was the colleague of Signor Jäell. A Coburg *prima donna*, Madame Von Sadler-Grün, and a novice, Miss E. Webster, were the vocalists. The Italian Symphony by Mendelssohn, in A major, was conducted by Dr. Wyld, and the 'Leonora' Overture, No. 3 in C, of Beethoven, had Mr. Ganz as director, who declined the encore. Herr Wagner's 'Tannhäuser' March was the concluding piece.

There was nothing novel in the programme of the Second Morning Concert of the Philharmonic Society, on the 11th inst., under the direction of Mr. Cusins. Mozart's Symphony in E flat, Beethoven's colossal 'Coriolanus' Overture, and Weber's romantic and fascinating Prelude to 'Euryanthe,' were the instrumental items. Dr. Sullivan's best overture, 'In Memoriam,' had been announced, but the directors issued a printed notice explaining that its execution was postponed "owing to the unavoidable absence of members of the orchestra essential to its performance," and Beethoven's 'Coriolanus' was, therefore, substituted. We are not aware of any instruments in Dr. Sullivan's score which were not in requisition in the other works of the programme, and there were no other concerts on the 11th to account for the "unavoidable absence" of members of the Philharmonic band. Fräulein Mehlig played Weber's Concertstück, a curious contrast to the Italian interpretation of that showy pianoforte piece by Signora Cognetti, at the New Philharmonic Concert, and Madame Norman-Néruda played one of Viotti's violin concertos. Madame Trebelli and Mr. E. Lloyd were the vocalists. The next evening concert, No. 7, will be on the 25th inst.

It is always interesting and instructive to revive any of Handel's works, especially those which cannot claim to be based on Biblical subjects, like 'Theodora' and 'Hercules'; but unfortunately the books, even the majority of the Scriptural stories, are so absurd, and so provocative of hilarity, that no permanent popularity can be secured, even if some of the grandest inspirations of Handel are to be found in the scores. Herr Joachim was so struck with the manifold beauties

in 'Hercules,' that he took great pains to re-suscitate the work in Berlin, and it was so well received that it was included in a Lower Rhenish Festival at Düsseldorf, at which he conducted. The German violinist having lent Mr. Henry Leslie the orchestral parts (strengthened no doubt by Herr Joachim), 'Hercules' was introduced on the 17th of May last, at the second concert of the Guild of Amateur Musicians, the solos sustained by distinguished amateurs. On the 8th inst., 'Hercules' was given for the second time in St. James's Hall, with the combined choirs of Mr. H. Leslie and of the Guild, and with an orchestra; the cast comprising Mr. Santley, Hercules; Mr. E. Lloyd, Hyllus; Mr. Patey, the Priest of Jupiter; Madame Patey, Lichas; Miss Robertson, Iole; and Mrs. Osgood, Dejanira. Ovid's 'Metamorphoses' and 'The Trachiniae' of Sophocles supplied the text of 'Hercules' to the Rev. Thomas Broughton, whose love-strains are so demonstrative as to necessitate considerable omissions in the seventy numbers; exclusive of the overture, some two dozen were excised, but enough remained on the 8th to preserve coherent continuity. No wonder that there has been no revival of 'Hercules' since it was first given here in 1745. Mr. Santley, in the poisonous paroxysms of Hercules, has to sing—

Boreas, bring thy northern blast, and through my bosom roar;  
Or Neptune, kindly pour the sea's collected flood  
Into my breast, and cool my boiling blood.

He sang very finely, despite the bathos, Nos. 24, 45, and 59, and so did Madame Patey, No. 49, "Constant lovers." The choral singing was excellent; the No. 25, "Crown with festal pomp," was encored. The Royal Society of Musicians and the Royal Academy of Music, in aid of which the concert was given, will not be overburdened by the proceeds.

The Hungarian violinist, Herr Auer, who is Professor at the St. Petersburg Conservatorium, concert-master and soloist at the Grand Opéra, made his appearance at the Fifth Matinée of the Musical Union on the 12th inst., and took the lead in the string quartets by Mendelssohn (in *c* minor, Op. 44) and by the rising Russian composer, P. Tchaikowsky (in *D*, Op. 11), having as colleagues MM. Holländer, Van Waefghem, and Lasserre. Herr Auer is now second to no player in purity and richness of tone, in sensibility, in mechanism, and in power. He conquered the unprecedented complexities of Herr Raff's Violin Concerto on the 9th inst., in St. James's Hall, with consummate skill, and this is a sufficient proof of his dexterity; but, on the 12th, the climax of expression was reached in the *andante cantabile* of the Russian composer's quartet, which, with its quaint *pizzicato* pedal figure for the violoncello to a charming melodic theme for the violin, secured a redemand. Equally captivating was Herr Auer's reading of the Mendelssohn work: in both pieces, his colleagues supported the leader with admirable *ensemble*. The return of Signor Jaëll, the pianist, is always welcome. He chose his favourite and now popular Quintet by Schumann, in *c* flat, Op. 44, for his opening display, his solos being Chopin's Polonaise in *c* sharp minor and his own Romance in *A* flat. The perfection of touch possessed by Signor Jaëll is a great gift, and he has also a broad and dashing style; these qualities were developed in the martial movement and in the exciting and restless passages of the Quintet. The heat of the weather was proved during the execution of the last quartet by the breaking of the first strings of both violin and viola, mis-haps which did not disturb the composure of either Herr Auer or M. Waefghem.

The combination of treble, tenor, bass, and double-bass concertinas with the pianoforte and with stringed instruments has proved a success in the series of concerts given by Mr. R. Blagrove, at the Royal Academy of Music concert hall. In the last programme, an *Andante* and *Allegro* composed by Mr. G. Macfarren was executed by Mr. R. Blagrove and a string quartet, Messrs. Liddle, Hill, Pettit, and Ould. In Hummel's Quintet in *c* flat minor the pianoforte (Mrs. R. Blagrove) was combined with four concertinas.

Amongst the miscellaneous concerts have been the recital by Miss Emma Barnett, the clever pianist, of works by the ancient and modern masters, on the 13th, in St. George's Hall; the organ recital by Mr. Lemmens, on the 9th, at the Regent's Park Hall; of Mr. Holmes, the second Summer Concert at the Crystal Palace, on the 9th, with Miss Therese Hennes, an accomplished pianist of sixteen, and Mdlle. Redeker, Miss G. Warwick, and Mr. Santley, vocalists; the vocal recital of Herr Henschel, the composer and baritone, on the 7th inst., in St. James's Hall; the evening concert of Madame Edith Wynne in the same place, on the 7th; the pianoforte Matinée of Mr. Lindsay Sloper, on the 7th, in Willis's Rooms; and on the 11th, in the same place, the afternoon pianoforte performances of Miss Florence Ashe, aided by Mr. Halle, and the Mdlles. Friedländer and Redeker; the evening concert of Mr. W. Lemare, the organist and conductor of the Brixton Choral Society, on the 13th; the Matinée Musicale of Madame E. and Miss C. Armstrong, at 6, Cromwell Houses (Mrs. H. Brassey), on the 8th inst., the evening concert of Mr. J. Greenhill, Royal Academy Concert Room, and Mr. Gerard Coventry's Matinée in the Langham Hall.

#### UNIVERSITY MUSICAL DEGREES.—CAMBRIDGE.

We have had occasion to notice not long since certain alterations in the conditions for obtaining a Musical Degree at Oxford, together with the recent proposals sanctioned by the University of London for the newly-established Musical Degrees there. Meanwhile Cambridge has not been inactive on the subject. The Senate in April last appointed a Syndicate to consider the question of changes in their "proceedings in music," and, with a celerity seldom attained in such a dignified process as that of university reform, the Syndicate have not only already reported to the Senate, but have obtained for their report the unqualified approval of the legislative body, so that its recommendations are now law.

That Cambridge would have to adopt measures similar to those now coming into operation at Oxford with regard to testing the literary and scientific qualifications of musical candidates was of course inevitable. A step of this kind had, we are informed, been in contemplation some six years back, and was one of the first reforms subsequently urged by Prof. Macfarren on his appointment to the chair of Music. Other more pressing matters of academic reform had, however, precluded its immediate consideration, and it is no doubt mainly due to the action of the sister University that it has now been so suddenly introduced. There are other recommendations of the Cambridge Syndicate which also bear the mark of similar influence, such as the appointment of assistant examiners, and the subdivision of the examinations. With regard to the former point, however, we think it to the advantage of Cambridge that she has not limited the number of her examiners to two, nor made one of the two a constant quantity by making an *ex officio* appointment. The examiners are to be at least two in number (besides the Professor), and their appointment holds good for one year only. On one point in connexion with their appointment neither the Syndicate nor the Senate seem to have been able to coincide exactly with the views of Prof. Macfarren. The Professor was anxious to introduce words limiting such appointments entirely to professional musicians *pur et simple*; the Syndicate, on the other hand, wished to prevent the Examination Board from being exclusively extra-academic, a view in which it is not strange that they should have met with the unanimous concurrence of the Senate. It was urged, in the course of the discussion which precedes the formal voting on such measures, that the Professor and the Syndicate seemed to be regarding the subject from different points of view, and it looks as if there was some truth in this. The Syndicate evidently meant to take a far wider view of the question than that which limits it to the mere conferring of Musical Degrees on persons having otherwise little or no connexion with the University. Their object

has been to make the Musical Faculty academically serviceable, and to domesticate it, as it were, as an integral portion of the academic system. In this they have taken a step considerably in advance of any other University, and one likely to exercise a most beneficial influence on the spread of musical culture. Henceforward, it will be possible for those undergraduates who have devoted their first two years of residence to the attainment of that standard in classics and mathematics, which the University requires in all cases, to spend their last year in the study of musical science. On passing an examination in "Acoustics, Harmony, and Counterpoint," these musical students will receive not the mere titular degree of Mus. Bac., but a veritable degree in *Arts*, involving in due course the M.A. degree and the full privileges of the Senate. This is an entirely new method of dealing with the question, and it involves many and important consequences.

First, it is quite clear, both from the actual report of the Syndicate, and from the general tone of the discussion in the Arts School, that the University, without dropping the present "Musical Degree" system altogether, wishes to "sit somewhat loosely" to it. To have required at once the statutory three years' residence and ordinary full course of liberal study from candidates for the Musical Degree would, no doubt, have been a harsh measure, but it is not likely that these conditions will be permanently dispensed with. If the University, as would seem to be the case, is seriously bent upon recognizing Music as one of its branches of academic study, proper provision will, no doubt, be eventually made for adequate musical training in all its parts, and the creation of a so-called "Board of Musical Studies," having for its office to nurse the growth and practical development of this "hitherto comparatively nominal Faculty," appears to point to an ultimate extension of operations of this kind. If this be so, Cambridge will possess a school of Music in the same sense as it possesses schools of Divinity, Law, and Medicine, and it will be found an easy matter hereafter to make the Musical Degree proper the reward of a sort of "Honour Examination" in music, the preliminary part of it (by which the B.A. degree is obtainable) being considered in the light of an "Ordinary" or "Pass" examination. When once an adequate provision for musical training has been made, the University might consistently refuse any longer to give Musical Degrees to those who were not her legitimate offspring, and who had not filially complied with all those conditions of residence and general education which are demanded from the recipients of her other degrees. Such a result as this would seem to be ultimately aimed at, and it is clear that its attainment would have a very material influence in raising the *status* of the musical profession throughout the country. Even as it now stands, the initial measure of allowing Music to count as a "Special" study qualifying for the ordinary Degree in Arts is a distinct proof that in the eyes of the University the profession of Music is as worthy of the "liberally educated" as are those of Theology, Law, and Medicine, and that the musician should be entitled, socially and educationally, to take rank with the clergyman, the barrister, and the physician.

This proposal, too, must exercise a favourable influence on the musical education of English youth, whether at school or at home; and we may confidently predict the gradual extermination of that unscientific system of instruction which has been content to let a boy sing or play on an instrument, without any attempt to make the accomplishment an intellectually-improving one by teaching him the laws of musical construction and analysis, by the application of which alone can he be brought really to understand the work on which he is engaged.

We shall anxiously watch the results of this experiment of "naturalizing" Music within the academic walls, for if it prove at all successful it will really inaugurate a new era in the musical history of the country.

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## MUSICAL FESTIVALS.

THE Mozart Festival at Salzburg, at the Aula Academica, in the theatre of which the composer played when six years of age, will be held during the last two weeks in July, under the direction of Herr Dessoff, Capellmeister of Carlsruhe and Vienna.

At the festival at Liège, on the 3rd and 4th of June, to celebrate the fiftieth anniversary of the foundation of the Conservatorium of that city, the principal, M. Radoux, was the conductor of 950 vocal and orchestral executants. Compositions by the Belgian composers, MM. Rongé, Radoux, Benoit, and Gevaert (of Brussels), were performed. Signor Sivioli was the solo violinist; the chief singers were Madame Fursch-Madrier, Mdle. Keller, MM. Sylva and Dauphin.

The great Sunday School Festival was celebrated at the Crystal Palace, on the 13th inst., with a choir of 5,000 selected voices, under the direction of Mr. Luther Hinton, with Mr. Horncastle at the Handel organ, supported by two trumpets, Messrs. T. Harper and Dearden. This gathering is always imposing and interesting, and the proficiency of the children in part-singing is gratifying.

The Festival of the Church Choir Association, at Westminster Abbey, on the 9th inst., was well attended, and the choral singing was steady, under the direction of Mr. J. R. Murray, the choir-master.

The first rehearsal of the Metropolitan Choir for the Handel Festival took place on the 8th inst., under the direction of Sir Michael Costa, in Exeter Hall, which was quite filled by the chorists, the only places for hearers being the small north and south side galleries. The first public rehearsal, with full orchestral and choral forces, besides leading solo singers, will be given at the Crystal Palace, next Friday afternoon (June 22nd), when the principal pieces of the miscellaneous selection for the 27th and of the oratorios on the 25th (the 'Messiah') and the 29th ('Israel in Egypt') will be performed. Madame Adelina Patti, who sang at the triennial festival in 1865, "Let the bright seraphim," will be heard in the 'Messiah,' and Mdle. Albani will sing in 'Israel in Egypt'; but the soprano parts will also be divided between Madame Lemmens and Madame Edith Wynne. Madame Patey has sole charge of the contralto music. Messrs. Veraon Rigby, Cummings, and Lloyd will share the tenor portions, and the bass parts will be allotted to Mr. Santley, Herr Henschel, and Signor Foli. The organ accompaniments will be assigned to Mr. Willing, of the Sacred Harmonic Society, and the organ solo to Mr. W. T. Best, of Liverpool.

The novelties at the Leeds Triennial Musical Festival will be the new oratorio by Mr. G. A. Macfarren, 'Joseph,' on the 21st of September, and a cantata, 'The Fire King,' by Mr. Walter Austin, of Leeds, on September 19th. The other works will be Handel's 'Solomon,' Mendelssohn's 'Elijah' and 'Walpurgis Night,' Beethoven's 'Mount of Olives,' J. S. Bach's 'Magnificat' in D, Mozart's 'Requiem,' and symphonies, overtures, and other orchestral pieces by Beethoven, Weber, Spohr, Auber, Nicolai, Sterndale Bennett, Herr Wagner, Herr Raff, and M. Gounod. It is odd that Handel's 'Messiah,' which always secures a large receipt, is not given, nor was it performed at the festival of 1874. It is expected that Mdle. Tetjens will be able to sing; the other sopranos will be Mesdames E. Wynne and Osgood; the contraltos, Madame Patey, Mdle. Redeker, and Miss Bolingbroke; the tenor, Mr. Lloyd; and the basses, Mr. Santley and Signor Foli. There will be, however, additions to the above list of soloists. Sir Michael Costa will be the conductor.

The Triennial Festival of the Three Choirs will be held at Gloucester, from the 4th to the 7th of September, with the cathedral organist, Mr. Lloyd, as conductor. The Bishop of Gloucester will preach the sermon. The programme will include Bach's 'Passion' (according to St. Matthew), the 'Requiem' of Herr Brahms, Handel's 'Messiah,' Mendelssohn's 'St. Paul,' Haydn's 'Creation,' &c.

## Musical Gossip.

A NEW and pleasant piece, entitled 'A Happy Bungalow,' has been added to the Gallery of Illustration of Mr. and Mrs. German Reed, in St. George's Hall. The words are by Mr. A. Law, and the music by Mr. King Hall. Mrs. German Reed, Miss Fanny Holland, Miss L. Braham, Mr. A. Law, Mr. A. Reed, and Mr. Corney Grain are in the cast.

THE next Students' Orchestral Concert at the Royal Academy of Music will take place on the 20th inst.

HAYDN'S 'Creation' will be performed by Mr. W. Carter's Choir, at the Royal Albert Hall, on the 23rd inst.

THE Soirée Musicale of the Schubert Society was given at the Beethoven Rooms on the 13th inst., under the presidency of Sir J. Benedict.

AT Mr. Charles Halle's recital, on the 15th inst., in St. James's Hall, a Pianoforte Sonata, in F sharp minor, Op. 2, by Herr Brahms, was a novelty.

A CANTATA, 'The Legend of Melusina,' will be performed, for the first time in this country, at Signor Gustave Garcia's concert on the 19th inst.

THE successful concert given by Madame Sainton-Dolby in aid of the funds to rebuild and enlarge Handel's organ in the parish church of Little Stanmore, has borne its fruits. The instrument, completed by Messrs. Brindley & Foster, of Sheffield, will be tested in a recital on the 30th inst. by Mr. E. H. Turpin, the Hon. Sec. of the College of Organists, who is also the organist of St. George's, Bloomsbury. The interesting portion of the programme will be the hearing of works composed by Handel when residing at Little Stanmore, under the patronage of the Duke of Chandos.

THE Berlin critics write favourably of the compositions by Mr. Pratt, an American musician, from Chicago, which were executed at a farewell concert in the Singacademie. Amongst the works were a Symphony and an Overture executed at the Philadelphia International Exhibition.

## DRAMA

## THE WEEK.

HAYMARKET.—Revival of 'Lend me Five Shillings' By J. Maddison Morton. 'A Regular Fix.' By the same author.

WHOLLY exceptional and unique are the conditions under which the reputation of Mr. Jefferson has been established in England. Some wind of rumour has reached us from other countries concerning his performances in various rôles. He has once, for the benefit of a brother comedian, acted in London a small part in an insignificant farce; and he has, we believe, made a not too successful essay in the North in an original play. Practically, however, he has been hitherto seen in one character only, and on the strength of that has risen to a position in his profession such as is rarely reached except by a competent artist at the close of an arduous career. At the present moment, nine out of ten English playgoers would probably class Mr. Jefferson in the very front rank of artists, if they did not rank him as the first of English-speaking comedians. It is, of course, easy to judge of a man's competency from slight efforts. A few notes upon a pianoforte may reveal the touch of a master, a few strokes of a pencil will disclose the hand of an artist, and a single performance of an actor may leave no doubt concerning his abilities. Without, however, the knowledge derived from report, it would have been impossible before the present week to speak of Mr. Jefferson's method or his range. There are many causes which combine to produce the popularity of 'Rip van Winkle,' and the credit for its all but unparalleled success does not belong

wholly to the actor. The invention of the character must, of course, be ascribed to Washington Irving, who, acting upon the ordinary practice of the novelist and the dramatist, took dry bones of superstition and clothed them with living flesh. Rip van Winkle belongs accordingly to Washington Irving in the same manner as Don Juan belongs to Tirso da Molina, both characters being shapen out of current ideas and traditions, and endowed with lasting vitality. Mr. Boucicault's supreme knowledge of the public taste enabled him to select for dramatic exposition those portions of the story which were likeliest to please, and Mr. Jefferson gave the result of previous labours special value by unequalled powers of interpretation. Now, however, Mr. Jefferson has been seen in two parts which are wholly comic, and are destitute of any such underlying element of pathos as constitutes the special charm in 'Rip van Winkle.' Mr. Golightly, in 'Lend me Five Shillings,' is a foolish and rather hare-brained young gentleman, who, in consequence of temporary lack of money, is unable to avail himself of the opportunity of escorting to her home a woman whom he loves, and who hitherto has accorded him no similar privilege. Sir Hugh de Brass, in 'A Regular Fix,' is a man of drunken habits, who, after a night's debauch, awakes, he knows not how, in an arm-chair in a gentleman's drawing-room, and has, by dint of assurance, to get out of his difficulties. Both parts belong to what in France is ordinarily called vaudeville, but in England goes by the name of farce. No broad line of distinction exists between the two, though the make-up is different in each case, and the slight shades of character are well marked. In these two rôles Mr. Jefferson acts with a delicacy of style that has not often been employed in farce. His is, indeed, comedy acting, and has not a feature in common with the kind of performance customary in farce. Tyrone Power, who was lost with the President, had a style not dissimilar from that of Mr. Jefferson, and Mr. Sothorn has a measure of the same quality. Mr. Sothorn, however, has yielded to the debasing influence of English audiences, and the delicacy of his early performances is not perceptible in the later. If, as may be asserted, there is no great amount of joyousness or animal spirits in Mr. Jefferson's acting,—if there is little of that infectious mirth which carries away an audience, there are other qualities which amply compensate for such absence. Delicacy, slyness, and humour, such as Mr. Jefferson possesses, are, in the end, as effective as the more customary gifts of the actor of farce. Great command of facial play is exhibited, but there is a total absence of contortion or grimace. The entire performance is, indeed, finished and artistic, and is informed by a spirit of genuine, if quiet, fun.

Seeing in Mr. Jefferson gifts of this kind, it is natural to deplore the use to which they are put. Did we but possess one theatre conducted on some such principles as the Comédie Française, we might hope to turn our possessions to profitable account. As matters stand, Mr. Jefferson has been before the English public a dozen years before it has had the chance of seeing him in more than one character. Two other parts of smallest

importance are now added to his *répertoire*. Were acting, indeed, ranked as art, and were there any sincere effort to give it the position it is entitled to hold, we should long before this have seen Mr. Jefferson in a score of characters of ancient or modern comedy. A result like this, however, can only be obtained by government aid. At the present moment matters stand thus. Performing in one part only, Mr. Jefferson can draw a large and steady income, such as he could never hope for were he, instead of being a star actor, an efficient member of an excellent company. It is, of course, impossible to ask a man to give up five-sixths of his income unless you can offer him compensatory advantages. A government institution alone can do that. Had we a theatre under government control, we could guarantee an actor of ability a solid and acknowledged position—those honours which men, who are all children at heart, have received as prizes worthy of keenest ambition, and a retiring pension, which secures him comfort and respect in age. These things, with other such advantages as may be added in the shape of permission during certain months to the actor's mind as equivalents for the gain he sacrifices; and these would probably withdraw him from the pursuit of wealth, which his present occupation is, and secure him to art. It is a national loss that talents like Mr. Jefferson's should be confined within so narrow and pitiful a sphere.

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